RESEARCHES

INTO

CHINESE SUPERSTITIONS

By Henry Doré, S.J.

TRANSLATED FROM THE FRENCH

By D.J. Finn, S.J.



Second Part

THE CHINESE PANTHEON

Profusely illustrated

Vol. X

BOARDS OF HEAVENLY ADMINISTRATION

T'USEWEI PRINTING PRESS
Shanghai

1933

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PREFACE

This preface like its predecessor must begin with a reference to the honoured dead who after many labours have found their eternal rest. This time it is not merely the accessory contributor, a translator however learned, such as Fr. Kennelly, but it is the actual author, Fr. Doré himself. It was the present translator's privilege to have met Fr. Doré some five years ago when his gaiety of soul still refused any betrayal of the sufferings under which he endured so long. To have met him is to understand his writings much better, for one then catches the Puckish humour laughing in this nook or that and feels the genial human sympathy flowing freely throughout the whole. It is now my sad duty to open the translation with the material kindly supplied me by the Bureau Sinologique as obituary notice of the veteran missioner.

Fr. Doré was born in France in 1859 and after his preparatory studies at Le Mans was ordained priest in 1882. Wishing to become a member of the Society of Jesus he had to go to Aberdovey in Scotland to enter the Novitiate, as France was then (1884) in one of its persecuting moods against the Jesuits. From there, he came to China as a missionary and, after study of the language and writing at Shanghai, he was employed as an active worker on the mission field in Anhwei Province until 1895. After a year of spiritual refreshment ("the third probation") at Zi-ka-wei, he took the field again, this time however in the Province of Kiangsu. With the exception of a year spent at the Aurora University (perhaps for health reasons), he kept out in the fighting front until 1918,

when his health forced him to be resigned to spend the rest of his years in the Jesuit houses of Shanghai, the Tong-ka-du Cathedral, the Aurora University. the Infirmary at Yang-king-pang and finally Zi-ka-wei.

Father Doré's purpose in these well-known volumes on the Chinese Superstitions was not that of the connoisseur or of the dilettante but strictly that of the apostle. In his literary testament which he left with the Zi-ka-wei Bureau, he protests that the end for which he composed each of his volumes was to help his brother-missionaries to realise the apostolic ideal, inasmuch as he held that they should know the customs, ideas and beliefs of the pagans whom they would convert.

As a young missioner in Anhwei he set about collecting all the superstitious images he could get, to be had indeed even in the poorest households. But his idea was not merely to be a collector of curios, he sought for an explanation of the belief that lay behind them and he turned to scholars or to books or to pamphlets of propaganda emanating from Buddhistic, Taoist or Confucian sources.

His retirement to Zi-ka-wei put at his disposal the riches of the library there, and of it he made full use.

Fifteen volumes of his "Superstitions" have been published in French and this is the tenth of the English volumes. The sixteenth of the French is now being printed: it deals with Buddhism: other volumes will follow dealing with Taoism to complete the great work of which a general account in a small space is available in the "*Manuel des Superstitions en Chine*", already published at Zi-ka-wei. The whole is a mighty monument to the Father's unflagging good spirits amid such toils and sufferings.

Fr. Doré died on the 4th of December last year (1931) in the Mission Procure at Shanghai, a victim of the "sprue" which had brought him for a year to such a pitiable state that

he could take only liquid food and that slowly; yet to the end he retained his zest and gaiety, mental and spiritual.

He has heard the words, "Well done, thou good and faithful servant, enter thou into the joy of the Lord".

This tenth volume of Fr. Doré's work is one of great interest; it is concerned with the Boards or Ministries which help in the administration by the Heavenly Powers of this world's concerns: the circumstances of time and space involving so many ills and dangerous contingencies are guided by the decrees of a higher will, just as the Son of Heaven, the Emperor, guided by his Ministers the destiny of the People to the best of his Virtue. But in Fr. Doré's hands, it is made to touch on questions of primary importance in the history of Chinese civilization. It is in this volume, rather than in those on Buddhism or Confucianism, that we can seize upon the radical vein of Chinese religion. The contamination of the "Three Religions" gives a false impression of the real mind of China: in the worship of the Primal August Ones and the Sovereigns we are probably in touch with the worship which gathered the Chinese nation together for the first time in a remote past before Buddha, Lao tsze or Confucius ever were born.

To grasp the full significance of these pages, one should approach them after a comparison of the interpretation of Chinese history given by Fr. L. Wieger, S. J., in his "China throughout the Ages" and his "History of Religious Beliefs" with that given by H. Maspero in his "La Chine Antique" or by M. Granet in his "Chinese civilization". Fr. Wieger would regard *Fuh-hi*, *Shen-nung*, *Hwang-ti* (below, Art. II, sect. I) and such persons as the Spirits of the Five Directions (ditto, sect. III) and the Gods of Fire (Art. V. sect. II, nº 2) as human personages of renown to whom in course of time legendary details were added and who received worship as worthies of old and as ancestors: he would receive the evidence of the Book of History (*Shu-king*) as being in great part what it purports to be, documents from

the second and third millennia before Christ. He would for instance accept the date 2145 B. C. as fairly certain (Yao becomes Emperor). On the other hand Maspero and Granet regard these personages as gods or heroes from the beginning, out of whom a euhemerizing process produced monarchs and their ministers to whom definite succession and place were then assigned in history: these scholars regard for instance the Book of History as made up in part of literary exercises (somewhat like the "speeches" in Livy or the Declamationes of Quintilian) or of the mutilated texts of the court ballets, a kind of historical play with a ritual value, and as dating in its earliest parts only from about the eighth century B. C.

It is obvious that Fr. Doré accepts the former view. This appears best in the articles on the article on *Chuh yung* where a great conflict is evident in the older Chinese authorities as to the very designation itself.

For purposes of comparison, some indications of Maspero's views are given here with references to the pages of his "La Chine Antique" (Paris, de Boccard, 1927). At first, mythology told of struggles of monsters with divine heroes: in the North, the Yellow Emperor (perhaps *Shang ti* himself, p. 165) fought down *Ch'i yeu:* in the South it was the divine hero *Chwan hüh* who must defeat the serpent monster *Kung kung*: in the East, near *T'ai shan* it was *Fuh hi* and his sister *Nü kwa* who established the land: in the West the divine hero who had to fight the waters was *Yü* who could change into a bear (p. 26-27). *Shen nung*, a hero with an ox-head on a human body, taught the making of the plough: *Heu tsih* brought the millet: *Yi* the great archer was a kind of Herakles who came to grief himself (pp. 28-30) (1). "Of all these mythological heroes, the Chinese historians even in antiquity tried to make historical personages and with the legends strung on, one to another, they set themselves to

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(1) For Maspero's views on other names, see op. cit. pp. 167, 172 173

elaborate a history of the beginnings of humanity" (p. 30). Maspero sums up, "Except for the bare fact of the successive existence of the Dynasties of *Yin* and *Chow* all this matter is pure legend". Granet concludes more conservatively, though working along the same lines; "Chinese traditions then preserve the memory of social transformations which were not carried out in a few years. It can certainly be demonstrated that the stories of *Yü* the Great are made up of purely mythical elements. That does not by any means prove that *Yü* is not a historical personage. There is not a detail relating to the Three Dynasties (*Hsia, Shang, Chou*) which can be accepted as a historical fact; but on the other hand, there is no reason to deny the reality of these Dynasties". (Chinese Civilization, English tr. p. 59).

If the reader keeps in mind these two interpretations it is interesting to note the difference they make in the appreciation of the following pages. In the first view, there is a popular worship establishing itself gradually as an excrescence on history aided by the reverence for ancestors and sages: in the second, we have a worship resisting the concentrated efforts of agnostic scholars to supplant mythology by history. For Fr. Doré's purpose, it was not necessary to take any decided stand on the moot questions as he was concerned only with the actual cult now paid to these personages.

Those interested will find very entertaining reproductions of the spirits of the Thunder Board (Art. I) as conceived in the time of the Han Dynasty in the carvings reproduced in the *Kin shih suo* 金石索 (Commercial Press ed. Vol. IX, pp. 150-153, 164 sqq). In the beginning of the same volume as well as on p. 167, will be found *Fuh hi* and the rest in forms that argue for a vivid mythological tradition.

In this present volume of the Translation, the story of the apparition of a new god in *Hai men* is of the greatest interest. It forms part of Art. II, sect. III. It shows how close the religious element follows upon the heels of grateful remem-

brance; a doctor whom the people knew as one of their own district becomes a divinity or a worshipful spirit. This fact deserves to be carefully weighed against the theories of the newer, critical scholars. If the facility of apotheosis was so strong even in recent days, Granet's view is more just than that of M. Maspéro.

The worship of *Koh ku* (Art. II, sect. III) seems to be a somewhat similar new accession to the cult. In this connection, we may record that among the figures worshipped on a boat here in Aberdeen (the fishing village on the south of the island of Hong Kong), there has been found one which by its dress and features represented a sergeant of the European forces, either police or military, it not being very clear which was intended. Evidently, the idea of a special virtue or power resident in a personage quickly outweighs any considerations of historical humanity.

Another interesting line of study in this matter of Chinese religion is suggested by the intermingling of what we usually count as separate cults. The references to *Jü i* in his distress calling upon Buddha remind us of the coming of Buddhism into China from the West: *Jü i* is elsewhere to be identified with *Wen ch'ang* 文昌 (Vol. VI, p. 49) in his fourth and fifth incarnations, and the scene of his punishment is in Szechwan, so that Buddha is coming from the West to visit China. So too, in the story of *Ta nai fu jen* (Art. II. Section III), *Kwanyin* comes into the story from the North—as indeed the cult does belong to Northern Buddhism—and the story shows that she divinity is still endowed with male virtue: the rest of the story is Taoist though the name of *Yü kia* seems to be the Buddhist *Yoga*. All through these volume of Fr. Doré, wherever we find the *Fung shen yen i* 封神演義 quoted, we are sure of enjoying the weirdest mixture of mythology. This volume presents the delightful passage where, at *Kiang tsze ya*'s request, *Fuh hi* orders *Shen nung* to dispense some pills to cure the founders of the

Chow dynasty: the intermediary being the very powerful spirit-warrior *Yang tsien* (Art. III). Evidently the August Ones had become divinities in a hierarchy. *Kiang* is the famous Taoist worthy and *Yang* is a relative of *Yuh T'i* who is properly the Hindu divinity *Indra*, though sometimes confused with the Taoist supreme god *Yuh Hwang*.

The grimmer side of Chinese primitive religion is recorded in the human sacrifice of which we find the traces in the *Ta nai fu jen* story and which is still better authenticated in the "Marriage of the River Count", a late survival of an old rite (1). But this latter as well the history of *Li p'ing* (Art. VI, section 2) gives us the example of a typical Confucianist fighting against superstitions. This in turn makes a bright contrast with the inspiration of the famous artist *Wu tao tsze* at the suggestion of the T'ang Emperor *Ming Hwang* (Artic. IX, sec. III), an Emperor notorious for his experiments in cults.

Of course, in these volumes, the transforming power of legend is always in play, and it is proper that the expansive policy of the Great First Emperor (*Ts'in*) should be interpreted as a search for the Isles of the Blest-Japan seemingly being the actual objective! (Art. V. sec. I). It is too somehow but just that mythology should have its revenge on actual history for the assault that the philosophers constantly made on it by their rationalization of the older gods.

For the study of Chinese religions or superstition, there is no factor of more difficulty or of more importance than that of syncretism or of the blending of different cults: it tempts to an all-simplyfying identification or it perplexes by possible ramifications. The article on the Fire God is perhaps in this respect the most important in the book. To the ordinary Chinese of to-day, *Chuh yung* is known as the Fire God and nothing more, not as a magistracy nor as a person of historical note: in this

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(1) See also Vol. IX, p. 129 and account in Maspéro, *La Chine Antique* p, 174.

volume, he appears with the attributes of *Na ch'a* (for whom see Vol. IX or in this Vol. Art. VI, sec. II *Li ki*): and *Na ch'a* who was the brother of a "Wood" and a "Metal" prince seems himself to be the *Fire* God designated here as the "Third Youth" *San lang* (art. V): we remember that he is the son of the Hindu *Vajrapani* (see Vol. IX, p. 121). Again the services of *Chuh yung* as a prehistoric emperor are to be remembered when valuing the deeds that merited for *Shen nung* the title of *Yen ti*: modern scholars think of *Chuh yung* as a fire god of the jungle clearances. Is there syncretism at work here: should we separate the functions or confound the individuals?

But these are all but the scruples of the specialist: for enjoyment hunt up the stories of folk-tale! From the region of the brine-wells with their convenient natural supply of inflammable gas in Szechwan and the West comes the delightful story of how Chang shut up all the twelve ladies in a well--whence seemingly the supplies of brine and combustibles! Then there is the typical moonlight scene on the lake when *Siao* touches his lute and evokes the Water Spirit. There are the strange hints of a magic that threatens as reality to-day: fighting by means of the dissemination of infection, psychiatry by prescription of a fit of anger, X-ray eyes that enable a doctor to diagnose, a light that sweeps afar as a searchlight pouring out from a gourd, the catching up of stray messages on the air by a dragon-king and his instant rush through the air along the line that is shortly to be flown from Shanghai to Singanfu when the modern dragons get roaring through the air.

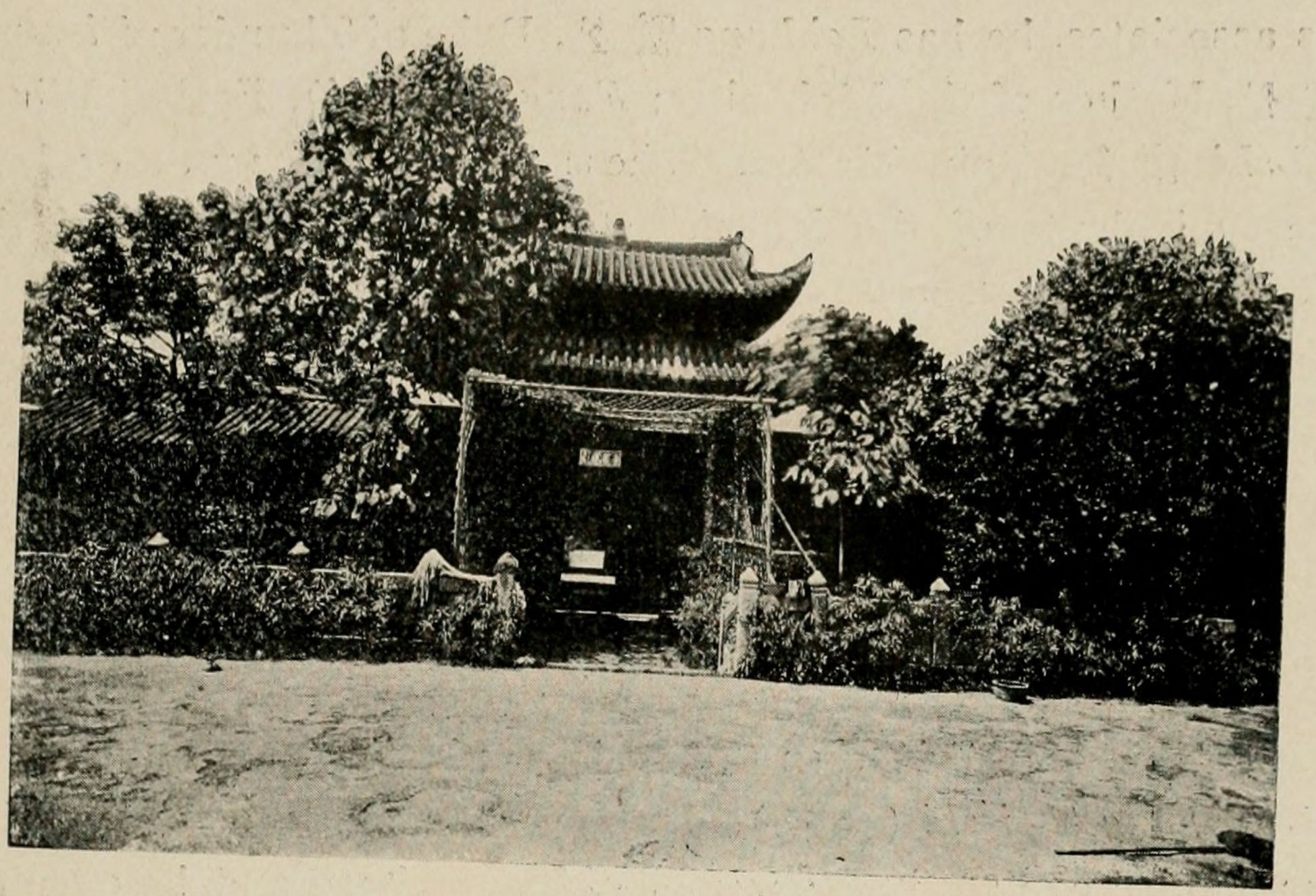
Another source of enjoyment is the illustration of the book. In the preface of Vol. IX, attention was called to the variety and meaning of the dresses. This volume shows two or three notable examples of stage influence; figg. 209, 229 and 235. The difference of a royal personage and a literate minister can be seen by comparing figg. 218 and 221. Apparently the *Yin* of fig. 215 is connected with the type of *Yin* of fig. 240:

both ore derived from Tantra cult images: perhaps there is also cult confusion. The *Hwo teh* figure of fig. 237 should be compared with the *Tien mu* 電母 and the *Chun ti* 準提 (*Marirchi*) of Vol. VI, fig. 2. and the *Teu mu* 斗姆 of Vol. IX, fig. 161. The *Pah Kwa* diagrams of figg. 217 and 239 do not agree: the latter is definitely recognizable as the *Hsien tien* formula ascribed to *Wen wang*. The dots on the sword in fig. 245 seem to indicate the nine joints that made a weapon formidable to devils: compare however the seven-jointed "whip" in fig. 216. Magic gourds, charm tablets and seals, bells and the hand-tablets (insignia of office 笏) with the *Jü i* sceptres occur constantly.

One other thing calls for notice: the geographical data of ancient China that inspired cult worship. That deserves illustration by a rough map in order that the region of interest to the Old Middle Kingdom may be more evident.

With that our present task is accomplished and we leave the reader to the study of Fr. Doré's work and to the pious memory of its author.

Regional Seminary, Aberdeen,
Hong Kong.
All Souls' Day, 1932.



CHAPITER V

BOARDS OF CELESTIAL GOVERNMENT

ARTICLE I

THE BOARD OF THUNDER 雷部

Wu Lei-shen 五雷神 (TB)

THE FIVE THUNDER SPIRITS

The Board of Storms and Thunders is composed of twenty-four high officials, whose names may be found in *Kiang Tsze-ya's* 姜子牙 Canon in the *Fung-shen-yen-i* 封神演義, vol. 10, *hwui* 回 99. Five of these to be described here in detail are at once the most important and in actual cult those most honoured. The President is *Lei-tsu* 雷祖, Thunder Ancestor.

As associates, he has *Lei-kung* 雷公, Duke of Thunder; *Tien-mu* 電母, Mother of the Lightning; *Fung-poh* 風伯, Earl of Wind; *Yü-shi* 雨師, Rain Master. These spirits are, more or less, the equivalents of the *Maruts*, storm-and-thunder-gods of the Vedas, the *Asuras* of Indian Buddhism.

§ I.

LEI-TSU 雷祖

President of the Board of Thunder.

This official is *Wen Chung* 聞仲, known to all pagans as *Wen Chung T'ai-shi* (太師), the Great Master *Wen Chung*. He has a third eye set in the middle of his forehead and, by opening it, he can shoot forth a ray of white light two feet long. He held the office of "Great Master" under the infamous *Chow* (紂, 1154-1122 B. C.) last of the *Shang* dynasty (商. 1766-1122 B. C.) He used to traverse world-wide distances mounted on a black unicorn that could cover thousands of *li* 里 in the twinkling of an eye.

In the epic battles between the *Shang* 商 and the *Chow* 周, *Wen* took an active part with his yellow flag and white battle-axe. At the head of three hundred thousand soldiers, he attacked the *Chow* armies in the West, but always unsuccessfully. At length, he was driven in flight to the *Yen* Mountains 燕山. There he encountered *Ch'ih Tsing-tsze* 赤精子 (1) and in the combat this latter focussed his *Yin-yang* (The Primal Elements 陰陽) Mirror upon *Wen's* unicorn and made it bound away. Thereupon, *Lei-Chen-tsze* 雷震子, one of *Wu wong's* 武王, marshals struck the animal in two with his staff.

Wen now tried to escape into the *Tsüeh-lung* Mountains 絕龍嶺, but another marshal, *Yun Chung-tsze* 雲仲子, barred

(1) See below, "Board of Fire" (Art. V, § II).

Fig. 207



Lei-tsou, le prèsident du Ministère du Tonnerre.

Lei-tsu, President of the Ministry of the Thunderbolt.

the way: this personage was gifted with power over the thunderbolt. So there suddenly rose up round about *Wen Chung* eight columns of a mysterious fire, each column thirty feet high and ten feet in girt, and from each there issued a squadron of forty-nine fiery dragons wheeling in the air: the whole heavens became a furnace and the earth rocked with lightning-strokes. In this fiery prison *Wen Chung* died.

At the famous installation of divinities (1), *Kiang Tsze ya* 姜子牙 summoned *Wen* to receive a title of nobility and fief in the service of Heaven, but *Wen*, on arriving at the platform, refused to kneel and had to be made feel the power of *Kiang's* magic switch. Then *Kiang* addressed him thus: "Of the power bestowed on me by the Most High *Yuen-shi-t'ien-tsun* 元始天尊, I declare that, although thou hast not yet given thyself to the essay of Great Knowledge nor in hermitage of any hallowed mountain hast duly prepared to rise to Heaven, yet inasmuch as thou art henceforth to fill high office and heretofore hath proved loyal under two emperors, thou winnest pardon. Thus do I this day confer upon thee the supreme direction of the Board of Thunders and the office of calling forth the clouds and meting out the rains for the furthering of all growth. Thine be the charge to slay the wicked and destroy the evildoer, to punish wrong and reward right. By authority from on high, I install thee as Supreme Chief of the Twenty four Ministers of the Board of Thunders, heavenly Prince Plenipotent, Guardian of the Laws that rule the making of Clouds and the distribution of Rain. The title of thy state shall be: "Heavenly and Most Honorable First Principle of Heaven's Nine Circuits, Voice of the Thunder, Moderator of the Universe" (2).

This canonical title of *Lei-tsu* is often written out on the lintels of their houses by pagans to act as a protecting charm.

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(1) See above, Vol. IX, p. 214.

(2) *Fung-shen-yen-i* 封神演義, Bk. I, p. 10; Bk. IX, 5, 6, 27; Bk, XI, 6, 12, 16-20; Bk. XX, 42; Popular Edition, Bk. X, *hwui* 回 99 etc.

In practice, there is constant confusion of *Lei-tsu* 雷祖 with *Lei-kung* 雷公, of whom we shall treat in the next section. In the temples, it is *Lei tsu* who is enthroned on the main altar, and the other heavenly officials discharge their functions under his presidency. In all the provinces of China, the 24th. of the VIth. month is marked in the calendar as the birth-day of *Lei-tsu*, and on that day hotel-keepers, inn-keepers, millers, dealers in grain and sweet-sellers worship in *Lei-tsu's* temples or at least fire off crackers and burn incense in his honour at their shops or homes (2). The author has himself noted these practises in cities and larger country towns.

There are also certain "pardons" which are conferred in the name of *Lei-tsu*. These documents recite the sins that are forgiven on receipt of the voucher from the hands of some Buddhist monk or "*Tao shi* 道士". The formula must first be bought in a shop that trades in such wares ("paper" shop), and is then laid before a Buddhist priest or "*Tao-shi*", that he may fill in date and name of recipient, who thereupon pays his fee and goes away absolved!

Pagans are very careful not to let grains of rice fall upon the flour; should this happen, the grains are scrupulously picked lest they be trampled on, for the crime of wasting or trampling on cereals may be punished by *Lei-tsu* with his thunderbolt. It will be remembered that part of his office is the proper distribution of rain for the crops: therefore he punishes those who waste the grain which he has brought to maturity.

§ II.

LEI-KUNG 雷公

Duke of Thunder. The Spirit of the Thunder.

This divinity is a counterpart of the Thor-Donar of Scandinavian mythology, a god of storm and thunder whose

(1) *Poh-shen-sien-chwan* 百神仙傳: *Lei-tsu.*

weapon is a magic hammer.

A very vivid representation of this *Lei-kung* is to be seen in a temple of the Thunder Spirits to the south of *T'ai-p'ing-fu* 太平府 in Anhwei 安徽, standing on the slope of a small height that rises over the town. We find the usual group of *Lei-tsu*, three eyed as ever, with his attendants, right and left; *Lei-kung, Tien-mu, Fung-poh, Yu shi* (see above, p. 682).

Lei-kung's statue is of life-size and very full in symbolism. The human torso is surmounted by a monkey head with the beak of an eagle; the god has two horns, a pair of bat's wings with legs and talons of a bird of prey. In one hand he brandishes a mallet and in the other a steelpunch,... (perhaps a survival of the tradition of stone hammers and stone chisels; a string of drums hangs about him as a baldrick. By an ingenious contrivance, the eyes of the figure rock about at the least touch of the statue. This macabre figure justifies the adage: "as ugly as *Lei kung p'u sah*".

Before discussing the origin of *Lei kung* himself, it will be worthwhile to set down the theories, popular or scholarly, which have found acceptance in China as to the nature of thunder and lightning.

A. Chinese theories as to Thunder and Lightning.

1. Popular Beliefs.

a) Thunder is the noise of something rolling about (1).

b) Thunder is Heaven's Drum (2).

c) Thunder is Heaven *and* Earth's Drum (3).

d) There is a stone drum rolling about the heavens, and thunder is the sound of its impact with various objects in its

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(1) *Yuen-kien-lei-han* 淵鑑類函, Book 8, p. 1.

(2) *T'ai-p'ing-yü-lan* 太平御覽, Book 13, p. 4.

(3) *Yuen-kien-lei-han*, Book 8, p. 2.

career over thousands of *li*. It is a manifestation of the majesty of Heaven (1).

e) Painters symbolise the long roll of the thunder by a string of drums. One *Lei kung*, a man of great strength, holds the drums in his left hand and bangs them with the mallet he holds in his right. It is the noise of these drums that kills men (2).

f) The instruments used by *Lei kung* to produce the thunder have actually been found. Here is one account of the tradition (3):

"*Lei kung's* axes and wedges have been found on various occasions; usually they have fallen from his hands on the spot below the point of origin of the thunder-peal. Though I have never myself seen them, yet in the period *Yuen fung* (1078-1086 A. D. 元豐) of the *Sung* Emperor *Shen Tsung* 宋神宗 when I was at *Sui chow* 隨州 (a subprefecture of *Teh ngan fu* 德安府 in Hupeh), the lightning once during the summer struck a tree and afterwards a wedge was found at the foot of the tree. This fact is quite credible".

The axes of *Lei kung* are almost all of bronze or iron, whereas the wedges are of stone and shaped like an axe-head but have no hole for the handle (4).

g) *Lei kung's* whet-stone. A stone of surface area about twenty square feet is pointed out at *Ho hsien* 賀縣 (prefecture of *P'ing loh* 平樂府 in Kwang si) and it is known as *Lei kung's* whet-stone. In spring and summer there are fresh glossy streaks on the stone as if made by the sharpening of an axe: in autumn these are overgrown with moss and remain so all through the winter (5).

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(1) *Shuh-i-ki* 述異記, Book 1, p. 12.
(2) *Lun-heng* 論衡, Bk. 6, p 23; *Yuen-kien-lei-han*, Bk. 8, p.2.
(3) *Shi-wen-lei-tsü* 事文類聚 *ts'ien tsih* (前集), Book 4, p. 2.
(4) Chinese axes which act as hammers too are shaped as wedges of iron with a hole to take the handle. The fall of aeroliths may explain the legend of thunder-axes.
(5) *T'ai-p'ing-yü-lan*, Bk. 13, p. 4; *Yuen-k'ien-lei-han*, Bk. 8, p. 3.

h) There is a proverb quoted by Hwai nan tsze 淮南子: "The rain waters the roads, the wind sweeps the dust, the light is the track of a whip and the thunder is the rumble of chariot wheels". Thus thunder would be the rumble of *Lei kung's car* (1).

i) Thunder is a messenger sent by heaven to bring back the dragon. This is the popular reasoning to explain the damage done to trees and houses by the summer thunder-storms. The dragon is hiding in trees and houses; so the lightning cleaves open trees, tears down houses, and the dragon deprived of his shelter must come into the open whereupon the thunder catches him and takes him back to heaven. Deaths of persons by lightning are however explained as cases of retribution for sin (2).

j) At *Lei chow* 雷州 in Kwang tung, thunder rolls incessantly during spring and summer. During autumn and winter, *Lei kung* is in hiding there below ground in the shape of a pig and may be caught and eaten. *Lei kung's* temple is some 8 *li* to the S. E. of the town; in the temple offerings of locally produced chariots and drums of cloth are made and the local people feast there on fish and pork (3).

k) The Thunder Spirit has a human head on top of a dragon body; as he ranges the world, he drums on his belly; only sages may catch sight of him (4).

2. Learned theories set forth by writers and philosophers.

a) Thunder is a stellar divinity. The star *Hien Yuen* 軒轅 is the spirit in charge of thunder and rain (5).

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(1) *Hwai-nan-tse-yuen-tao-pien* 淮南子原道篇, Book 1, p. 3.
(2) *Lun-heng* 論衡, Book 6, p. 17.
(3) *Lei-shu-tswan-yao* 類出纂要, Book 1, p. 22,
Tsze-shi-tsing-hwa 子史精華, Book 5, p. 12.
Chung-tseng-sheu-shen-ki 重增搜神記 (下卷), p. 62.
(4) *Shan-hai-king (chu)* 山海經 (註), Commentary Bk. 13, p. 2
(5) *T'ai-p'ing-yü-lan* 太平御覽, Bk. 13, p. 3.

b) Thunder is the first-born of Heaven and Earth. It is the head and chief of all beings who are constantly in attendance on it. For 183 days, it leads an overground existence and so do the beings; thereafter it reenters the earth to spend 183 days there and the beings follow suit; (obviously an allusion to the birth of vegetation in spring and its death in autumn) (1).

c) Thunder bursts forth from the clash of *Yin* and *Yang* (the primal elements of opposition 陰陽).

When, as sometimes happens, the noise of thunder kills persons, is it because they feel conscious of guilt and on account of their lack of peace of soul that they die of terror at the sound of the thunder? No, it is the thunder itself that strikes them dead. Who then sends the thunder? Evil-doers are under the influence of the quintessence of evil and it is a collision of this quintessence with that of the anger of Heaven and Earth that strikes them dead (2).

d) Thunder is a phenomenon produced by *Yin* and *Yang*. Is the rumbling of thunder a thing that can itself be perceived by the senses?

Hu Che t'ang 胡致堂 replies (3); "The ancient philosophers and scholars have cleared up this point. All the phenomena of the universe are the results of the union or separation, shutting or opening of *Yin* and *Yang:* the spirit understands what words cannot express. So all those vapourings about dragon-chariots, stone-axes, spirit-drums, fiery whips and the rest deserve no credence. When *Yin* and *Yang* are compressed, the active principle ill-brooking the confinement beats to and fro and hence the thunder; were there a sage to be

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(1) *Yuen-kien-lei-han* 淵鑑類函, Bk. 8, p. 1.
T'ai-p'ing-yü-lan, Bk. Bk. 13, p. 2.

(2) *Sing-li-ta-ts'üen* 性理大全 Bk. 27, p. 11.

(3) A scholar from *Fu-kien*; doctorate under the *Sung* reign *Hwui tsung* 宋徽宗 (1101-1126 A. D.) and died in 1151. A. D. (*Kao Tsung* 宋高宗) aged 59.

raised from the dead, he must indeed agree that all the noise and all the light comes from the *Yang* element. The noise follows the flash and is the force engendered by the *Yang* quintessence in its endeavour to overcome the barriers of restraint.

What then of *Lei kung's* axes which have been picked up so often? This is a celestial phenomenon by which falling stars turn into such stones. Air not having originally any sensible form must on falling down to earth adopt some shape and therein lies a mystery. What of the damage done by the thunder? The scholars of old teach us that this is the working of the anger of *Ying* and *Yan*: when the air is compressed, it is enraged, surges violently and thus produces the stirrings of thunder, a phenomenon not yet adequately explained (1).

B. Lei-kung P'u-sah

His Identity.

The book *Poh shen sien chwan* 百神仙傳 (first vol.) under the heading *Lei tsu* 雷祖 denies that there is any trace to be found in antiquity of one *Lei kung* as spirit of the thunderbolt. Such a divinity is a pure fabrication of Taoist adepts and Buddhist monks. It deplores the credulity of the common folk.

Here then are some of the avatars of this mythical person.

a) At *Fu fung* 扶風 in *King yang* Subprefecture 涇陽縣 in Shensi, a man named *Yang tao hwo* 楊道和 was harvesting one summer day in his fields: rain and thunder forced him to shelter under a mulberry tree. A thunder-bolt fell and *Tao hwo* was quick enough to plant a blow with his spade on *Lei kung's* fore-arm and thus bring him helpless to the ground. The thunder-spirit was of a vivid red colour with two eyes like mirrors, hair and horns three feet in length and he looked like an

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(1) *Sing-li-ta-ts'üen* 性理大全, Bk. 27, p. 11.

animal with a monkey's head (1).

b) He employs a female as his charioteer.

In the town of *I hing* 宜興 in *Ch'ang chow* Prefecture 常州府 (Kiangsu province), there lived a man named *Chow yung hwo* 周永和. Once upon a time in the reign of the Eastern *Tsin* emperor *Muh Ti* 穆帝 (345-362 A. D.), he was on a journey. At nightfall he came to a straw hut just newly erected and saw a young girl of sixteen or seventeen years of age who came out from the hut to have a look at him. She was very modest in appearance: her dress was new and clean. As *Yung hwo* was passing by, she adressed him. "It is getting late: the road to the nearest village is long. Why not stay here?" So Chow fell in with the suggestion and asked her permission to stay the night in the hut. The girl made a fire and cooked him a meal. About the first watch of the night, a child came to the door and called the girl: "*Ngo hiang*!"—"Well, what do you want?"—"The master wants you to drive his car." Thereupon the girl went out and for the rest of the night, there was drenching rain and incessant thunder. At dawn, the girl came back. But when *Chow* was mounting his horse to resume his journey, there was nothing to be seen on the spot where he had passed the night but a fresh mound of earth (2).

c) The Master of the Thunder is one *Fung lung* 豐隆.

The (fabulous) Emperor *Hwang Ti* 黃帝 (traditional date c. 2997 B. C.) had built a palace on the *Kwun Lun* Mountains 崑崙山. *Fung lung*, his magician, had consulted the

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(1) *Yuen-kien-lei-han* 淵鑑類函, Bk. 8, p. 8.
Shan-hai-king (commentary) 山海經, Bk. 14, p. 9.
T'ai-p'ing yü-lan 太平御覽, Bk. 13, p. 7.
Lei-shu-tswan-yao 類書纂要, Bk. 1, p. 23.

(2) *Yiu-hioh-k'iu-yuen* 幼學求源, Bk. 1. p. 4.
Yuen-kien-lei-han, Bk. 8, p. 5.
T'ai-p'ing-yü-lan, Bk. 13, p. 3.
Shi-wen-lei-tsü (ts'ien tsih) 事文類聚 (前集), Bk. 4, p. 1.

Fig. 208



L'esprit du Tonnerre.

The Spirit of Thunder.

milfoil omens (1) and had got from them the response: "Riding on the clouds he hath great power". Now according to the Book of Changes the *Yih king* 易經, it is the thunder that possesses this great power in the heavens. Hence *Fung lung* is credited with being Master of the Thunder.

The prince *Muh* 穆 visiting *Hwang Ti* on the *Kwun lun* conferred a honorific title on *Fung lung*.

According to another authority however, *Fung lung* is the Master of Clouds, issuing in the spring in the third month to bring the rains and the storms (2).

d) *Lei kung* is the son of the thunder.

This is implied in the legend of the temple at *Lei chow* 雷州 in Kwangtung. In the reign of the *Ch'en* emperor *Süen* 569-583 A. D. 陳宣帝, one *Ch'en* 陳 from *Lei chow* while out hunting found a huge egg measuring over a foot in circumference and brought it home. One day there came a clap of thunder, the egg split and out came a child. On the palm of his hands were written two characters 雷州 *Lei chow*. He grew up and was known all over the countryside as *Lei chung* 雷種. Son of the Thunder (or rather "Thunder seed" somewhat as the Greek "*Spartos*"). He became a mandarin and was famed for his good works in life and prodigies after his death. A temple was dedicated to him and under the *Sung* 宋 and *Yuen* 元 monarchs, he was invested with the rank of "king": the temple was styled "Shrine of the Bursting Thunder Bolt". In the *Sung* period *Teh yiu* 德祐 of the reign *Kung tsung* 宋恭宗 (1275-6 A. D.) its title was "Temple of Benign Majesty" (3).

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(1) See above Vol. V, p. 729 (Eng. Trans.) for account of divination (*shi* 筮) by stalks of *shi ts'ao* 蓍草.

(2) *Muh-t'ien-tsze-chwan (chu shu)* 穆天子傳 (註疏), Bk. 2, p. 2.

(3) *Ming-yih-t'ung chi* 明一統志, Bk. 82, p. 13.
Chung-tseng-sheu-shen ki (hsia küen) 重增搜神記, (下卷) p. 61.
Sheu-shen-ki (under heading *Wu-lei-shen*).

e) *Lei kung* trapped in a cleft tree.

Yeh ts'ien chao 葉遷詔 of *Sin chow* 信州 was one day when still young climbing *Kien chang* Mt. 建昌山 to cut firewood and gather medicinal simples. A storm drove him for shelter beneath the trees. Suddenly after a loud crack of thunder, he beheld to his amazement a strange figure trapped in the cleft of a tree that had been struck by the lightning. The being had a blue face with a huge mouth; it had thick fleshy wings and eagle's talons. It addressed *Yeh* declaring itself to be *Lei kung*: it had been unfortunate in splitting that tree and begged *Yeh* to set it free. *Yeh* boldly drew near and with the help of stones as wedges got *Lei kung* out of his painful predicament. The Thunder Spirit bade *Yeh* to return to the tree on the morrow to receive his reward. In due time they met again and *Lei kung* presented *Yeh* with a book: "With these spells you can summon the thunder or the rain at will or you can ward off pains and ills. I am the youngest of five brothers. When you want rain, call one of the others: leave me alone unless you are in a quandary, for I am an evil wight. If however there is need, I will come". And thereupon *Lei kung* flew off. *Yeh* took to drawing the charms and reciting the spells which he found in his magic volume... and all sicknesses vanished as dew under the sun's rays. One day he got drunk and lay asleep in the temple of *Kih chow shi* 吉州寺. The prefect arrested him to have him punished. *Yeh* had been brought as far as the stone steps of the tribunal when he bethought himself of appealing for help to *Lei kung*. A dreadful clap of thunder brought the prefect running down in terror to meet him: there was no more talk of punishment. *Yeh* found the spirit brothers unfailing; by their help he saved many countrysides from ruin; his prayer brought instant relief of rain to retrieve drought-stricken lands (1).

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(1) *Shen-sien-t'ung-kien* 神仙通鑑, Book 11, art. 4, p. 8.

f) In a town in Kiangsi, an old woman had her arm broken by a stroke of lightning. Straightway a voice came from the clouds; "Oh! I have made a mistake!" and down at her feet tumbled a bottle of medicine while the voice went on, "Rub this in and the cure will be instantaneous." So it was. The villagers of course were for pouncing upon the stuff and stowing it away in safe hiding, but the combined strength of many men all heaving together could not lift the bottle up. Then a cloud came and swept it away. Some other people also were struck by thunder-bolts whereupon a voice was heard: "It is a mistake. Get some red earth-worms (1), apply them to the persons' breasts and life will come back." This advice was followed with complete success (2).

g) There is also one *She* 謝, an Immortal.

He is a demon of the Thunder Board. He and his wife are dwarfs three feet high. They are of the colour of jade. This *She* is in charge of the production of fire in the world (3).

Lei kung is also called *Kiang hoh ch'ung* 江赫沖 or *Kiang t'ien kiün* 江天君; he is masculine, since thunder issues from heaven, the *Yang* or male primal element.

C. Cult of Lei-kung.

It is a very ancient cult. In 5 A.D., the fifth year of the *Hang* emperor *P'ing Ti* 漢平帝 (*Yuen shi* 元始 period), *Wang Mang* 王莽 (known in history as the Usurper *Wei Sin* 僞新) memorialized the emperor for a special temple for *Lei kung* to be distinct from that of *Fung poh* 風伯 (Earl Wind, an Aeolus) in the Eastern suburb of the capital (4).

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(1) 蚯蚓 *k'iu in*, perhaps a play on the words 求引 *k'iu in* meaning to seek, to entice.

(2) *Ki-shen-luh* 稽神錄, Book 18, p. 64.

(3) *Yuen-kien-lei-han* 淵鑑類函, Book 8, p. 7.

(4) *Ts'ien-han-shu* 前漢書, Book 25, p. 14.
Wu-li-t'ung-kao 五禮通考, Book 36, p. 16.

Regular sacrifices in honour of *Lei kung* date from 746 A.D. (fifth year of *T'ien pao* 天寶) during the reign of the *T'ang* emperor *Huen tsung* 唐玄宗. The imperial edict ran: "Thunder arouses all beings. Spirits of rain and wind have even now their own peculiar sacrifices while still the thunder hath none.

Henceforth as often as offerings be made to the Spirit of the Wind and of the Rain, even so shall there be made on one and the same altar offerings to the Spirit of the Thunder" (1).

And from that time on, such sacrifices became a permanent institution.

D. LEI-CHEN-TSZE (TB) 雷震子

Another son of the Thunder.

In temples, especially in Taoist shrines, there may be seen a statue resembling that of *Lei kung* but without the latter's chisel and mallet (for the lightning) and his baldrick of drums (for the thunder)... This figure, otherwise as monstrous as *Lei kung*, usually carries a seal of office and a golden wand or brandishes a flag (rain-making magic implement, or token of commission from the Supreme Ruler). This is *Lei chen tsze* 雷震子, Son of the Thunder.

The story of his apparition on earth is thus told in the fanciful and late book, "The Investiture of Spirits". *Wen wang* 文王 (posthumous title of the Duke of *Chow, Si poh* 西伯 Earl of the Western Marches 1169 B. C.: his son was the founder of the *Chow* dynasty) was travelling to court with his bodyguard to present himself by command before *Chow wang* 紂王, the infamous monarch who closes the Shang dynasty. Now the *Wen wang* of story (1) is a supreme magician and so,

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(1) *Wu-li-t'ung kao*, (as above) p. 20.

(2) *Fung-chen-yen-i* 封神演義, Book 2, *Hwui* 21, p. 28.

See also above Vol. IX p. 209 and below note on *Chu-t'ie-linn*, p. 815.

when he and his escort come to a huge tree at the foot of a mountain, he warns his men of an impending storm and orders everyone into shelter beneath the tree. A deluge of rain pours down and then there is a dreadful peal of thunder. *Wen wang* knows why: "A star has fallen from heaven! Quick, find it! The soldiers search all about and suddenly guided by crying find a child in a thicket near an old tomb. They bring the infant to *Wen wang*. He seeing its brilliant eyes and distingnished features adopted it as his hundredth child.

Just then there happened to pass a hermit named *Yun chung tsze* 雲中子. He begged *Wen wang* to let him have the child to be his disciple. The old king agreed but on condition that a name should there and then be given to the child in order that later on he might be able to reclaim it. "Let us call it *Lei chen tsze* 雷震子 Son of the Thunder Clap", said the hermit. He then took it to his retreat and there taught the child by what arts to save *Wen wang* out of the hands of the tyrant *Chow wang* who was now holding *Wen* in captivity.

One day the child, by orders of his master, wandered over the mountain in search of something which might aid him to deliver his father, and saw two apricots hanging from a tree. The fruit attracted him by its beauty and fragrance. He plucked both the apricots: one he started to eat immediately but the other he at first intended to keep for his master. However the taste of the first was so delicious that he ate the second as well. To his amazement and confusion he found a wing like a bat's suddenly sprouting from each of his arm-pits, for the apricots were magic fruit.

He felt that he must not return to his master in this guise; but, of course, the master knew what was happening and sent a servant to bid him back to hear some important words. Yet when his disciple came back, the master was utterly dismayed, for, not only had he a wing of the wind under one arm and a wing of the thunder under the other, but he had now a

green face, long pointed nose, two long teeth projecting like tusks from his mouth and two eyes bright as mirrors... just such as we find him in pictures and statues.

The hermit ordered him away immediately to help *Wen wang* who had succeeded in making his escape from the clutches of the tyrant but was actually being hotly pursued by horsemen. *Lei chen tsze* sped off and suddenly appeared between pursuer and pursued, ordering the horsemen back. To impress them with his power and authority, he split open a rock with a stroke of his staff: that decided matters and the chase ended. Then *Lei chen tsze,* Aeneas-like, bore off his aged father on his shoulders to *Si ki* 西岐. Returning to his master, he subsequently took part in the struggle between *Wu wang* 武王 (*Wen's* son, the real founder of the *Chow* 1122 B.C.) and *Chow Sin* 紂辛 (the last of the *Shang* or *Yin*).

This whole legend seems to be a mere variant of the story of *Wen yuh* 文玉 who was called *Lei chen tsze* 雷震子 or *Lei chung* 雷種 because of his being born of an egg after a thunder-crash (1).

§ III.

TIEN-MU 電母

Mother of Lightning.

Tien Mu is depicted in temples as a female projecting two beams of light, one from each of the two mirrors held in her hands.

A. Theories on the Nature of Lightning.

Lightning is produced by the friction of *Yin* and *Yang* 陰陽 (2). Lightning accompanies thunder because it is the

(1) *Shen-sien-t'ung-kien* 神仙通鑑, Book 19, art. 4, p. 4.
(2) *Sing-li-ta-ts'üen* 性理大全, Book 27, p, 11.

Fig. 209



La mère des éclairs.

The Mother of Lightning.

product of *Yang* at its most intense period of movement. This too explains how fire is produced by drilling bamboo or wood: there is no fire within these materials, but it is produced by the movement there (1).

What is the lightning that gleams like the track of a golden serpent in the clouds? It is merely an emission of light. It is visible only when produced under the clouds; within the cloud, it remains invisible (2).

Chu tsze (*Sung* Dynasty philosopher c. 1130-1200 A. D. *Chu hi* 朱熹) picturesquely explains the lightning as a fiery thunder-rod produced by a sudden expansion of air which had been stored up under high pressure (3).

B. Origin of the Lightning Spirit.

Tung wang kung 東王公, king of the Immortals, when playing at the urn game (4) one day with *Yuh nü* 玉女 missed his shot: the heavens grinned at his miss and forth from its mouth came a stream of light, the lightning (5).

The embodiment of the lightning is some-times called *Siu wen ying* 秀文英 or *Siu t'ien kiün* 秀天君, sometimes also *King kwang*. The female figure is due to the theory found in the *Yih king* 易經 that the lightning issues from earth, being of the female element *Ying* 陰 (6).

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(1) *Sing-li-ta-tsüen* 性理大全, Book 27, p. 11.

(2) *Shi-wen-lei-tsü (ts'ien-tsih)* 事文類聚 (前集) Bk. 4, p. 5.

(3) *Sing-li-ta-ts'üen* 性理大全, Bk. 27, p. 5.

(4) A sort of quoits-bucket game; the aim was to shoot an arrow or a ball into an earthen ware urn.

(5) *T'ai-p'ing-yü-lan* 太平御覽, Bk. 13, p. 9.
Lei-shu-tswan-yao 類書纂要, Bk. 1, p. 24.
Sheu-shen-ki 搜神記, Bk. 3, p. 61.

(6) *Fung-shen-yen-i* 封神演義, *hwui* 99.
T'ung-suh-pien 通俗編.

§ IV.

FUNG-POH 風伯

Earl wind.

Fung poh is the Aeolus of Chinese mythology, corresponding to the Vata of the Vedas. His type is that of an old man with white beard. Under his left arm, he hugs the Bag of the winds at the throat of which his right hand releases or confines the winds at his pleasure: the air streams out with pressure upon the surrounding clouds and thus the winds are caused. He is sometimes represented with a wheel which he keeps revolving with a fan or else with two fans in his hands stimulating the wind (1).

Various traditions about the origin of the winds.

a) The power of a stellar spirit.

The star *Ki* 箕 loves the wind (1). When the moon quits the stellar mansion of the Sieve (gamma, delta, epsilon, beta of Sagittarius making the seventh of the 28 Stellar Mansions, being the last of the Green Dragon section), the wind blows and raises the dust: hence we know that this star commands the wind. It has the power to produce the wind and to turn over or lift up things at will. Roasted meats are the appropriate offerings, never silks or precious stones (2).

b) A dragon is responsible: one *Fei lien.*

A certain dragon *Fei lien* 飛廉 who can fly with great rapidity is the wind-spirit (3).

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(1) See Vol. IX p. 190.

(2) *Ki* 箕 is originally a winnowing-fan or a sieve. Hance the connexion with wind and dust. Further its zodiacal position is regent of the cold North winds that begin about November and December.

(3) *Shang-shu-chu-shu* 尚書注疏 Bk. 12 p. 31.
Chow-li-chu-shu 周禮注疏 Bk. 18. p. 2.

(4) *Fung-suh-t'ung-i* 風俗通義 Bk. 8, p. 4.

Fig. 210



L'Eole chinois.

The Chinese Æolus (the God of the Winds).

The *Shang* histories furnish these details about *Fei lien*. Originally one of the wicked ministers of *Chow*, the nefarious Shang ruler 紂, his name was *Ch'u fu* 處父 and his peculiar talent was an unexampled speed of movement. He had a son *Ngo lai* 惡來 who was possessed of such strength that he could with his hands tear open a tiger or a rhinoceros. Serving *Chow wang* both of them met their death, the son first, then the father after flight to the sea coast (1).

A commentary on the Histories of the Former *Han* (前漢 206-23 A. D.) describes *Fei lien* as an animal spirit that can make the winds blow. It has a stag's head, a bird's body, horns and tail like a serpent; its general proportions resemble those of a leopard (2).

The *Shen sien t'ung kien* 神仙通鑑 gives yet another account. This puts *Fei lien* away back into the completely fabulous times of *Hwang Ti* 黃帝 (traditionally c. 2679 B. C.) and makes him one of the adherents of the first arch-rebel *Ch'i yiu* 蚩尤. On dying, *Fei lien* became one of the spirit monsters and caused furious winds in the South. So the Emperor *Yao* (2356 B. C. more or less fabulous) sent the genius *I* 神羿 also called *Kiao fu* 繳父 to allay the storms and bring *Ch'i yiu's* rebel-crew to their senses that they should no longer vent their spite on the people. *Yao* provided three soldiers for the mission. *Shen I* 神羿 ordered that flags a hundred feet long (a Chinese flag is a kind of streamer) should be hung up on masts before the houses, the masts to be solidly wedged about with stones at the base. The wind flinging itself against the flags in vain had to turn back and then *Shen I* straddled the wind and riding on its back rose up to a high mountain peak. From this coin of vantage he beheld a monster at the foot of the mountain. It seemed to be a skin bag, yellow and white in colour: in it

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(1) *Shang-shi-lieh-chwan* 尙史列傳, Bk. 1, p. 38.

(2) *Ts'ien Han-shu* 前漢書, Bk. 6, p. 14.
Sheu-shen-ki 搜神記, Bk. 3, p. 61.

was a large mouth that sucked in and exhaled the air like a pump and it was this that let loose the winds. Here then was the culprit. *I* was a consummate archer and he planted an arrow in the monster's forehead. The creature fled into a cave but *I* pursued it. The monster, sword in hand, now faced him: "Who dares strike the Mother of the Winds?" *Shen i* pressed home the attack and won with a shot from his bow that pierced the monster's knee. This creature now dropped its sword and begged for mercy. "I am," it said, "*Fung poh Fei lien* (i. e. *Fei lien*, Earl Wind) and have been here in the South some four hundred years (1). Since the people here are unwilling to offer sacrifice to *Ch'i yiu* I got together my comrades to avenge him (2).

c) The wind is the respiration of *Yin* and *Yang* (陰陽) The *Wu li t'ung kao* 五禮通考 attacks these two explanations (the stellar and the dragon spirits) and sets forth its own theory as follows:

Wind, rain, clouds, thunder, all are due to compression or expansion, the respiration of *Yin* and *Yang*. Each type of weather phenomena is controlled by a peculiar spirit, i. e. the *shen* 神 which necessarily dwells in each being, a subtle principle which is transformed and perfected in harmony with the greatness of the being.

Two erroneous opinions exist. One, set forth by *Cheng hüen* 鄭玄 a scholar of the *Han* Dynasty, in his commentary on the *Chow Li* 周禮 names the constellation *Ki* 箕 as regent of the winds and the constellation *Pih* 畢 as regent of the rain (this is the 19th. of the Stellar Mansions comprising certain of the Hyades and of Taurus. Its zodiacal position is for the month of May). The other false opinion, due to *Yen shi ku* 顏

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(1) The interval between the tradidional date for the beginning of *Hwan Ti*'s reign and that for the end of *Yao*'s is about 440 years.

(2) Cp. *Shen-sien-t'ung-kien* 神仙通鑑, Book 3, art. 3, p. 1.

師古 commentator on the History of the Han, names *Fei lien* as regent of the wind.

Yen himself confutes *Cheng*'s view by showing that in the Han histories there is mention of the "Twenty Eight Constellations and *Fung poh* 風伯, *Yü shi* 雨師 &c". That is, the regent of the wind and of the rain are not counted *among* the twenty eight constellations whereas these latter do include the Stellar Mansions *Ki* and *Pih*. Hence it must follow that these two constellations are not the regents of wind and rain.

Yen shi ku is wrong in naming *Fei lien* as regent of the wind and *Ping i* 屏翳 (sheltering gloom) as regent of the rain, for these names have come not from the Canonical Books but from the *Ch'u ts'z* 楚詞. Scholars would never have ventured on such fabling, for *Fung poh* and *Yü shi* are heavenly spirits (1).

d) *Süen rh* 巽二 is the Mother of the Winds.

The *Shen-sien-t'ung-kien* 神仙通鑑 (Bk. 2, art. 2, p. 8) tells how *Süen rh* was met by *Fei lien* in the *Nan k'i* Mts. 南祁山. After the death of *Ch'i yiu* (see *b* above), *Fei lien* had retired to those mountains and there he noticed that stones kept darting about like swallows over the face of the mountain opposite his retreat, whenever it rained and the wind blew; in fine weather everything was normal. So at midnight, he went off to investigate. To his surprise he came upon a strange creature, a sort of puffed-up sack: it had no feet; its skin was marked like a leopard's: it had two mouths with which it sucked in or belched forth the air causing a violent wind that made the stones rise and flit about like birds. *Fei lien* pursued and caught the monster. It was *Süen rh*, Mother of the Winds, *Fung Mu* (2).

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(1) *Wu-li-t'ung-k'ao* 五禮通考, Bk. 36, p. 14.
Ts'ien Han Shu 前漢書, Bk. 25, 上 p. 8.

(2) See also *Shi-wu-i-ming-luh* 事物異名錄, Bk. 2.

e) One *Fung i* 封姨 is responsible.

A certain *Fung i* (a play on the like sound *Foung*, the wind 風 seems intended), a person of remarkable beauty, *Fei lien*'s concubine, could command at her good pleasure all the winds (3).

f) *Fang tao chang* 方道彰.

This personage, often called *Fang t'ien kiün* 方天君 (heavenly prince) is named as wind-spirit in the *Shi wu i ming luh*, Book 2.

§ V.

YÜ-SHI 雨師

Grand Master of the Rain.

In statues or pictures, the Rain-spirit (Parjanya of the Vedas) is represented as watering the earth from out the clouds with a watering-can. In temples, his statues show him holding a plate with a little dragon on it in his left hand, while with his right he pours out the rain water.

This spirit has also been identified with various people;

a) *Ch'ih sung tsze* 赤松子.

Another form fairly commonly found seems to refer to an account given in the *Shen-sien-t'ung-kien* 神仙通鑑 (2).

In the reign of *Shen nung* 神農 (the fabulous emperor-patron of husbandry, traditional date 2737-2697 B.C.), a long drought caused great distress and threatened a terrible famine. Then there appeared one *Ch'ih sung tsze* (perhaps meaning

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(1) Cp. *Shen-sien-t'ung-kien* 神仙通鑑, Bk. 3, art. 3, p. 1.

(2) This book seems to be the Vade-mecum of Buddhist monks and Taoist shrines: the types of the statues, that names and honorific titles used in the pagan shrines of China seem to follow its directions: enquirers are always referred to it.

Fig. 211



Le maître de la pluie.

The Lord of the Rain.

Naked Pine Creature. His clothing was an apron of tree-bark, with a sort of cape of the same material covering shoulders and upper breast (see the figure 217 depicting *Shen nung* himself). He led a life of strange ways and claimed marvellous powers. Word was brought to *Shen nung* with a hint that perhaps this wizard could charm the rain to fall. The sovereign went himself to the strange visitant but had no notice taken of him: so he condescended to salute the wizard and to beg him to take pity on the people and get them rain.

"That is easily done," said *Ch'ih sung tsze*, "pour a bottle of water into a vessel of clay and give it to me. I undertake to get you rain".

Ch'i sung tsze got what he wanted and went off up a neighbouring mountain where he broke off a branch of a tree, dipped it in the water and began to sprinkle the earth. On the instant, torrential rains poured down from dense clouds and the rivers over-brimmed. When *Ch'i sung tsze* himself came down from the mountain, he was as dry, as if it had been the best of weather.

So *Ch'i sung tsze* is honoured as the rain-spirit and his legend may account for the magic cup, inexhaustible source of rains, often to be seen in the hands of *Yü shi's* statues (1).

Lieh tsze 列子 also names *Ch'i sung tsze* as the Lord of Rains. As such, he can live in water without getting wet and in fire without being burnt: at the *Kwun Lun* Mountains 崑崙山 where he resides, he may be seen going up into the clouds or coming down as he wills. *Shen nung's* second daughter wanted to be his disciple and set at learning his magic spells but he withdrew into the mountains and she lost track of him. We may add that *Shen nung* himself was once under the same tuition.

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(1) *Shen-sien-t'ung-kien*, Bk. 1, art. 9., p. 3. For another account of *Ch'ih-sung-tsze*, see Vol. IX (Eng. Trans.), p. 222: *Hwang-ch'u-ping* 黃初平.

In reign of *Kao sin* 高辛 (fabulous ruler whose traditional date is given as 2435-2365 B. C.), he appeared again as agent of the rains and ranged about the world (1).

b) The fabulous bird, *Shang yang* 商羊.

This bird-spirit has only one leg (so has the character 羊 which means a *sheep*) can vary its shape at will and can dry up whole arms of the sea.

When *Fei lien* had been initiated into the arcana of magic by the adept *Hüen ming* 玄冥大人, (a spirit of the North.— black and water element), he beheld a marvellous bird that sucked up water in its beak, then blew it into the air whence it fell back as rain. This was the rain-regent *Shang yang*.

Fei lien started to feed the bird and so tamed it that he could keep it up his sleeve. Now this bird was born in the days of the "Nest-man" *Yiu ch'ao shi* 有巢氏 (a mythical ruler or rulers who lived in huts perched up on trees out of the way of the wild beasts) and it had control over its own size with power to drink up all the water of the sea or to drown the mountain tops with floods.

Later on, a one-legged bird perched on the palace of the prince of *Ts'i* 齊 and began to hop about in front of the throne hall. The marquis of *Ts'i* was deeply interested and posthaste sent off to Confucius to ask for some explanation. Confucius (this is the Confucius of fable) replied: "It is the *Shang yang*, the signal of the rains. In ancient times, children used to hop about for fun on one leg while they puckered their eye-brows and cried, Heaven is going to give us rain; Shang yang is disporting himself! "Now this is the bird that has come down to *Ts'i*. There will be rain. The people must be ordered to dig canals and drains and repair the dykes, for the rain shall so heavily that it will flood the whole land." The rains came

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(1) *Yuen-k'ien-lei-han* 淵鑑類函, Bk. 10, p. 6.
T'ai-p'ing-yü-lan 太平御覽, Bk. 7, p. 6.

and the floods spread over the lands surrounding *Ts'i*. Thanks to the prevision, *Ts'i*, and *Ts'i* alone, escaped. Then it was that the duke *King* 景 exclaimed; "Ah! How few believe the words of the Sage" (1)!

c) The son of *Kung kung* 共工.

Kung kung's (*Z*) son was Commissary of the Board of Water-control. Tsze ch'an 子產 prefect of cermonies in the kingdom of Cheng 鄭 (VI century B. C.) offered sacrifice to him as the spirit of rain.

Under the Five Emperors (the fabulous period 2852-2435 B. C.) there was one high official set over all the officials engaged in control of the waterways and he was called the "Regent of the Waters". Thus *Siu* 修 and *Hi* 熙, two uncles of the Fourth Emperor *Shao Hao* 少皞 (2597-2513 B. C.), and one Wei 昧 grandson of *Kin t'ien shi* (金天氏 the personal name of this same Fourth Emperor) are said to have filled this office. Until 523 B. C. these were entitled "*regents* of the rains", but in that year, the 18th. of *Chao kung* 昭公, *Tsze ch'an* had sacrifices offered to them as "*spirits* of the rain" on occasion of a great drought in *Cheng* 鄭. Thus the official of the Board of Water is honoured as the spirit of the rain (3).

d) The concubine of the Rain Spirit.

This person has a black face and has four serpents about her; one in each hand, a green one on her left ear and a red one on her right. The commentary adds that the actual Rain Spirit is like the chrysalis of a silk-worm (4).

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(1) *Shen-sien-t'ung-kien* 神仙通鑑, Book 2 art. 2, p. 8.
Sheu-shen-ki (hia küen) 搜神記 (下卷) p. 62.

(2) On *Kung Kung* see Vol. XII — p. 1071 of French ed. — He was a rebel under the legendary *Nü Kwa*, period of Five Emperors, whom he tried to defeat by the use of floods. But see Mayers, Chinese Reader's Manual. Nº 284.

(3) *Tso-chwan-chu-shu* 左傳注疏, Bk. 41, p. 28: Bk. 48, p. 22.
Fung-suh-t'ung-i 風俗通義, Bk. 8, p. 4.

(4) *Shan-hai-king* 山海經, Bk. 9, p. 6.

e) Other names for the Rain Spirit.

Pih 畢. We have seen above that the Master of the Rains *Yü shi* 雨師 has been identified by some with the star *Pih* 畢 (1).

Ping i 屏翳 *Ping hao* 屏號: these names are taken from *Yen shi ku's* (彥師古) commentary on the *Han Histories* (2). The author of the *Wu li t'ung k'ao* reproaches him with uncritical borrowing from the *Ch'u ts'z* 楚詞.

As a fact, different authors have variously identified *Ping i* with clouds or with thunder or with wind (see the *Ts'z Yuen* of Comm. Press 辭源 under the letter 屏).

Fung sui 馮修 or *Shu teh* 樹德 and *Ch'en hwa fu* 陳華夫.

These names are found in the *Shi wu i ming luh* (3). Hence the title by which *Yü shi* is often known in temples *Ch'en t'ien kiün* 陳天君, *Ch'en* the Heavenly Prince.

§ VI.

PLAN OF THE GREAT HALL OF BOARD OF THUNDER IN THE TAOIST TEMPLE

Teu-mou-kung 斗母宮 at *Jukao* 如皋 (Kiangsu)

The temple of *Teu mu* (4) was formerly one of the best kept in its region. It dated from the Yuen period (元 XIII and first half of the XV century A. D.). It has now been approp-

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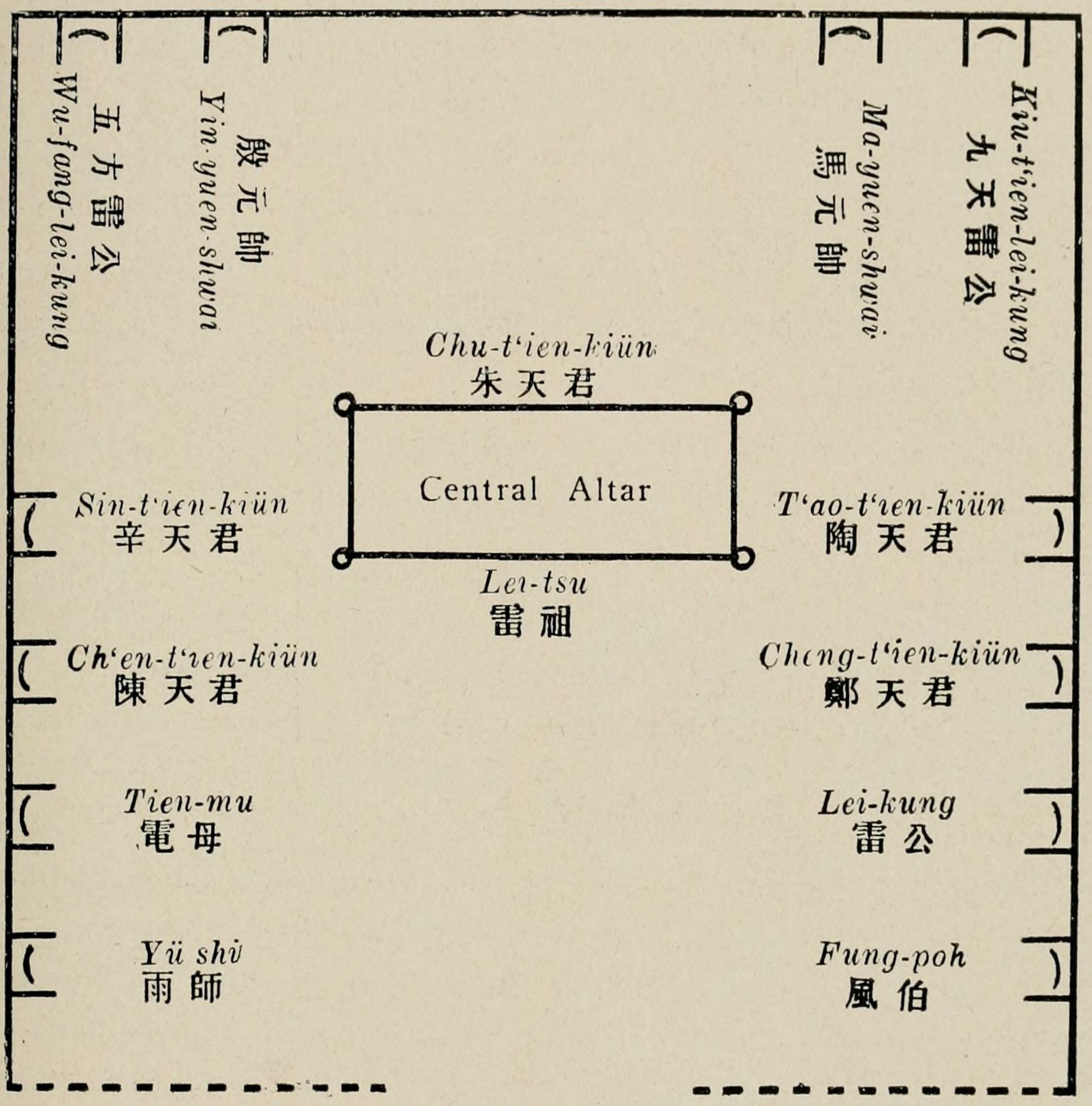
(1) Taurus of which some stars are in *Pih* is the zodiacal position of the sun for parts of the months of April and May—rain months in monsoon lands. About that time occurs the Solar Term 穀雨 *Gain Rain.*

(2) *Ts'ien Han Shu* 前漢書, Book 25 上 p. 8.
I 翳 seems to be a bird spirit of the Northern Sea, cp. *San-hai-king*, Bk. 18, p. 8. *Ping'* 屏翳 is a messenger of heavenly spirit. cp. *Shi-ki Tseh-i* 史記測議 Bk. 117, p. 36.

(3) *Shi-wu-i-ming-luh* 事物異名錄 Bk. 28, p. 2.

(4) A stellar divinity described fully in Vol. IX. pp. 107-110.

riated as government property to serve as tax-bureau and school. The author was given full liberty to study and have copied all the remains of the temple's former splendour. The following pages and plates are devoted to the divinities of this temple.



Temple outside the South Gate of *Jukao*

On the plan we may first notice the ritual precedence of the five personages we have already discussed: *Lei Tsu, Lei kung, Tien mu, Fung poh, Yü shi.* But it will be noticed that *Lei kung* is triplicated appearing with added titles at each corner

at the back of the temple as well as under his simple appellation on the right near the door. Thus we have;

I. **Three** *Lei-kung* **figures:**

1. *Lei kung* as usual armed with hammer and punch and with his usual baldrick of drums.

2. *Lei kung* of the Nine Heavens, *Kiu t'ien Lei kung* 九天雷公. This figure is simply the embodiment of the honorary title, "First Principle of the Nine Circuits of Heaven" conferred by *Kiang tsze ya* on *Wen chung* (as related above on p. 684).

Evidently there was a pleasure to be found in variations on this ugly symbolism: a pendant for this variety was found in...

3. Lei kung of the Five Cardinal Points (i. e. our usual four and the centre), *Wu fang lei kung* 五方雷公. A pendant for N° 2.

Here we may mention the inscription frequently found written on red paper and pasted on the lintels of doors as a protective charm which we may read as *Kiu t'ien ying yuen lei sheng p'u hwa t'ien tsun* 霊霊靈霓雷聲普化霊尊 and interpret as praising "this voice of the thunder" "responsive (or retributive) element of the Nine Heavens", gifted with "pervasive transforming" power, the one honoured of Heaven. This formula is made up of characters to each of which potency and mystic value have been added by compounding it with the element 雨, literally "rain", but used for all sorts of meteoric phenomena e. g. thunder 雷 and 電 lightning. In scientific lexicography most of the above characters have no real existence, but the real meaning is expressed by the lower halves to which the superadded 雨 gives a special harmony of thunder, e. g. 九 usually means "nine", here mystery is added by inventing a character 霊.

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(1) *Fung-shen-yen-i* 封神演義, *Hwui* 99. (*Lei pu*).

Fig. 212



Lei-tcheng-tse. (Statue dans la pagode "Yu-koang-t'ien).

Lei-cheng-tze. (Statue in the Yuh-kwang Monastery).

Fig. 213



Ministère du Tonnerre taoïste Ou-fang-lei-kong, Kieou-t'ien-lei-kong.

Ministry of Thunder (Taoist) : Wu-fang Lei-kung, Kiu-t'ien Lei-kung.

II. *Sin-tien-kiün* 辛天君 and *T'ao-t'ien-kiün* 陶天君.

(Two subalterns of *Wen chung* i. e. *Lei tsu*)

Sin t'ien kiün's name was *Sin hwan* 辛環. With a band of dare-devils who lived by banditry, he held the passes of the *Hwang hwa* Mts. 黃花山. When *Wen chung* came that way, they held him up, but he attacked and worsted them. *Sin hwan* with his comrade *T'ao yung* 陶榮 (i. e. *T'ao t'ien kiün*) made their submission and were led off by *Wen chung* to be members of his troop in the fight with *Wu wang* 武王 (the first of the *Chow* dynasty, i. e. we are dealing with the *Yin-Chow* struggle of fable: historically 1122 B. C.) at *Si k'i* 西岐. But it was *Wu Wang* who was victor and they had to retire to *Hwang hwa shan* 黃花山.

T'ao yung on horse-back and armed with two sabres sought to kill *Hwang t'ien siang* 黃天祥, brother of *Hwang t'ien hwa* 黃天花, but his adversary killed him with a spear-thrust whereupon *Kiang tsze ya* gave him celestial rank as *T'ao t'ien kiün* with office in the Thunder Board.

Sin hwan 辛環 made good his retreat to *Hwang hwa Shan* 黃花山 but there he was spitted by *Hwang t'ien hwa* with his "pierce-heart" spike. Brought thus to bay by his pursuers he was badly bitten in the leg by *Yang tsien's* 陽戩 dog (1) and falling received the coup de grace from *Lei chen tsze's* 雷震子 staff (2).

III. *Ma-yuen-shwai* 馬元帥 Generalissimo Ma.

Ling kwan Ma yuen shwai 靈官馬元帥 is a spirit, half of Buddhism, half of Taoism. He is a re-existence of the spirit *Chi miao kih* 至妙吉 whom *Joh lai* (Buddha) 如來 condemned to reincarnation for over-severity to wicked spirits. For he

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(1) i. e. *Rh-lang* 二郎, see Vol. IX, p. 129.

(2) *Fung-shen-yen-i* 封神演義, Bk. 4, *Hwui* 42, p. 10; Bk. 5, *Hwui* 51, p. 3; Bk. 5, *Hwui* 52, p. 4.

thereupon entered the womb of *Ma kin mu* 馬金母 as five balls of fire. He was born with three eyes and so was called *San yen ling kwan* 三眼靈官 "Wondrous Three-eyed Chieftain", so wondrous that, three days after his birth, he could fight in battle. He slew the Dragon-king of the Eastern Seas and stole the golden lance of the Sovereign of the *Tsz wei* star 紫微 (1). His mother, the daughter of *Mo wang* ("Devil King" 魔王) wrote in her child's left hand the character 靈 *Ling* (soul, spirit, marvellous) and in his right 耀 *Yao* ("Rays of the sun") and then called him by the name *Ling yao*. The child took as his master *Ta hwui tsin ts'z miao loh t'ien tsun* 大惠盡慈妙樂天尊 ("the Deva greatly-kind, fullmerciful, wondrous-joyful") and from him he learned the heavenly book treating of the wind, thunder, dragons, serpents, malignant spirits and of the pacification of peoples: from him he also got a three-cornered ingot of gold that he could shape into any form at will.

Yuh ti 玉帝 commissioned him to fight the spirits of wind and fire and these he subdued. Others who also yielded to him were *Poh kia sheng mu* 百家聖母 and her 500 fiery ducks as well as the High King of the Five Dragons: furthermore, he slew the Blue River Dragon and so relieved all the dwellers along the banks.

Ma yuen shwai came out of all these dangers scatheless. As tokens of the highest esteem, *Yuh ti* bestowed on him the seal which is to be seen in the right hand of *Ma's* statues and the sabre he brandishes in his right. Also he sent him wine from his own table and this was to be poured out for him by the son of the Dragon King one *Kin lung* 金龍 (Golden Dragon). But when *Kin lung* became disrespectful, *Ma*, enraged, set fire to the Southern Gate of Heaven and worsted all the marshals of the heavenly armies. Then he went off under the sea to the Dragon King's palace to chastise father and son.

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(1) See Vol. XII, Ch. VIII, art. 5.

Fig. 214



Ministère du Tonnerre taoïste Sin-t'ien-kiun, Tchou-t'ien-kiun, T'ao-t'ien-kiun.

Ministry of Thunder (Taoist): Sin T'ien-kün, Chu T'ien-kün, T'ao T'ien-kün.

Fig. 215



Ministère du Tonnerre taoïste, Yn-yuen-choei, Ma-yuen-choei.

Ministry of Thunder (Taoist): Generalissimo Yin, Generalissimo Ma.

Li leu 离婁 and *Shi kwang* 師曠 in vain did their best to settle the dispute. The outraged party would not listen to any argument. So the Dragon and his son, finding themselves at the last pinch, turned into ghost-spirits, *Kwei* 鬼, in an attempt to escape his vengeance. Then *Ma* burst into the nether regions, swept through the depths of hell, penetrated its inmost nooks, flung himself into the Caves of the Kwei 鬼, gave battle to *Na ch'a* 哪吒, stole the Monkey Spirit's Peaches of Immortality (*Sun heu tsze* 猻猴子) and so on. *Shih kia fuh* 釋迦佛 (Shakyamuni Buddha) was obliged to come and make peace and thus *Ma* won his place on the left of the *P'u sah's* throne.

Yuh ti to reward such virtue and merit conferred on him the title of General of the West, under the presidency of *Chen wu* 眞武 (1) *Ma* is especially propitious to the prayers of people who pray for wives, children, riches or dignities; he never rejects a prayer. Magicians of all nuances trace back their power to him; he is speedy as wind or lightning in informing *Yuh ti* 玉帝 of all petitions entrusted to his mediation. (2).

On the whole, he is a creature of myth with nothing probable or historical in his story.

IV. *Yin-yuen-shwai* 殷元帥 Generalissimo Yin.

This personage will be found in Article VII below figuring as President of the Board of Time, *T'ai sui* 太歲 (3). This pluralisation of office (or rather confusion) is not uncommon in Buddhist or Taoist practice. Even one of the Buddhist Triad of one temple, a *Mi leh fuh* 彌勒佛 may be reduced in another place to the post of door-keeper, while another will assign him a place among the 18 Arhats or *Lo han*.

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(1) See Vol. IX p. 20-26.

(2) *Sheu-chen ki (hia küen)* 搜神記 (下卷), p. 17-18.

(3) Fig. 215 shows Both *Ma* and *Yin* with extra arms: an Indian type associated with Tantra Buddhism.

V. *Chu-t'ien-kiün* 朱天君; *Ch'en-t'ien-kiün* 陳天君; *Cheng-t'ien-kiün* 鄭天君.

Of these, all that need be said is that they are added to increase still more the effectiveness of this powerful group.

Ch'en is often given as the name of the "Master of Rains". *Cheng* in fig. 216 bears one of those jointed whips *pien* 鞭 used as a metal battle-weapon or as a magic-switch for chasing devils.

Fig. 216



Ministère du Tonnerre taoïste. Tch'en-t'ien-kuin. Tch'eng-t'ien-kuin.
Ministry of Thunder (Taoist): Ch'en T'ien-kün. Ch'eng T'ien-kün.

ARTICLE II

T'IEN I YUEN 天醫院 (T) BC

The Heavenly Board of Healing

Yoh Wang Miao 藥王廟

THE TEMPLE OF THE KING OF MEDICINES

In China there are many temples erected for the King of Medicines 藥王, and the present subject can hardly be better approached than by describing the one at *Ju-kao* 如皋 in Kiang-su. It presents almost all the members of the Board of Healing who are mentioned in Taoistic literature.

The temple has three distinct sections:

I. **Divine Ancestors.**
II. **The actual God and his retinue.**
III. **Specialists and medical Celebrities.**
IV. **The Triad of Divine Ancestors.**

The three deified ancestors of all doctors, *Fuh hi* 伏羲, *Shen nung* 神農, *Hwang ti* 黃帝 are throned in the large hall at the back of the temple. The Taoist adepts often entitle them respectively the *Heavenly*, the *Earthly*, and the *Human* sovereigns (天皇 *T'ien hwang*, 地皇 *Ti hwang*, 人皇 *Jen hwang*) (1).

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(1) (Translator's note) It may help to appreciate the legendary basis and the confusion involved in all these names if we give a brief resumé of Mayers' Chinese Reader's Manual p. 384-6.

I. One account: *P'an-ku* is the first created being and after him about 10 epochs cover a period of $2\frac{1}{2}$ to $3\frac{1}{2}$ *million* years which brings the story down to the Great *Yü* (traditionally 2198 B. C.) or to the *Chow* Dynasty (1122 B. C.). In this period the first epoch is that of the Heavenly,

The *Tao shi* 道士 (Taoist minister) who acted as guide for the author in the temple said that the central god was sometimes called *P'an ku* 盤古, sometime *Fuh hi* 伏羲. As the figure holds in its hand the usual disk with the Eight Trigrams (*Pah Kwa* 八卦) and the *Yin Yang* symbol and as the Trigrams seem intended to represent the 先天 order attributed to *Fuh hi*, the figure should most likely be regarded as this latter. *Fuh hi* however is sometimes said to be the first man and as such is liable to be confused with *P'an ku*: hence we start with a short notice of this personage.

§ I.

P'AN-KU 盤古

If the author of *Jen fang* 任昉 is to be believed, this myth dates in China only from the sixth century of our era, when

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(Note continued from p. 33)

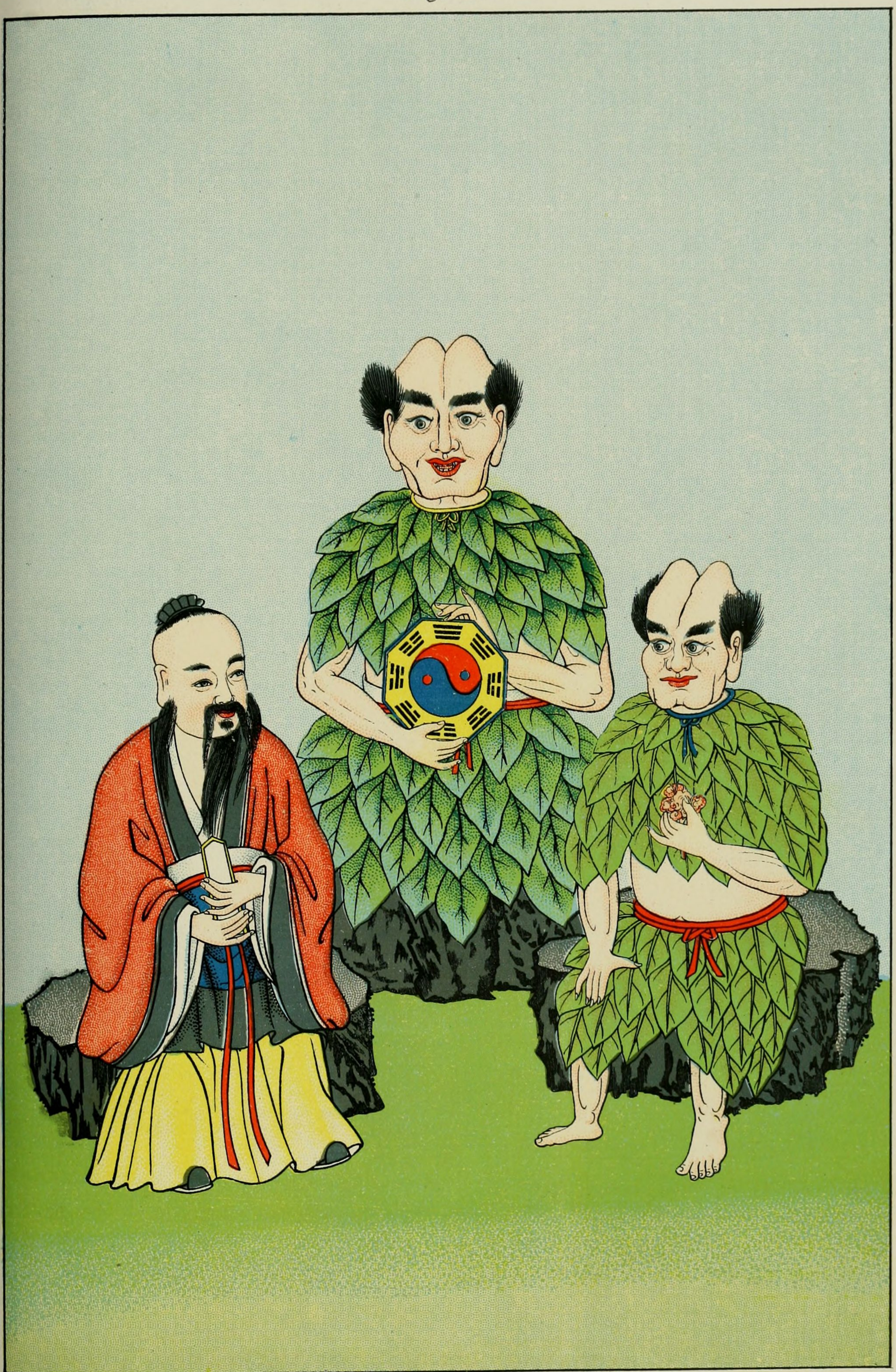
Earthly and Human Sovereigns (32 individuals). In the *ninth* epoch comes *Fuh-hi*, and *Hwang-ti* begins the last or *tenth*.

II. Another account *(Sz Ma Kwang)* makes *Fuh-hi, Shen-nung, Hwang-ti* the first three of the so-called Five Rulers (2852-2435 B.C.).

III. Others count these three as the Three Sovereigns (i.e. of Heaven, of Earth and of Mankind) and begin the Five Rulers only *after* Hwang-ti.

IV. Still others count the Three Sovereigns to be *Fuh hi, Shen-nung* and *Chuh-yung* 祝融 (this last being a god of fire). Modern scholars see in all this the contamination of a primitive mythology with the euhemerist rationalism of a later period; see H. Maspero, *La Chine antique*, (Paris 1927) pp. 30,160,166. All those misty figures of Rulers and Sovereigns would be the tribal gods of agriculture, divine heroes like Hercules &c. Fr. Doré seems right through his work to favour the euhemerist explanation by which gods are the transfigurations of human historical personages: that tendancy was at work in China as early as the eighth century B.C. Modern research has great difficulty in piercing behind the later constructions but the best Chinese scholars of to-day recognize that it is rather ethnological or religious data than historical that may be won from the oldest traditions of China.

Fig. 217



Les dieux ancêtres de la médecine Hoang-ti, Fou-hi, Chen-nong.

The ancestral Gods of Medicine : Hwang-ti, Fuh-hsi, Shen-nung.

delegates returning from Siam brought it back to China; its record in the *Wai ki* 外記 goes back only to *Liu shu* 劉恕 (died 1078 A. D.).

In popular iconography, *P'an ku* is sometimes armed with an axe and cuts heaven and earth apart, sometimes he is cutting into a mountain to extract the material for the making of the stars and of living beings.

Amid the primal chaos, there suddenly appeared this man of stature fourfold that of an ordinary being, with horns on his head, strange features, a body all covered with hair, teeth projecting from his mouth. He knew the inter-relations of Heaven and Earth as well as the laws for the transformation of *Yin* and *Yang*; his name was *P'an ku* or *Hwun tun* 渾敦 ("P'an ku" means *solid*, "Hwun tun" *chaos, confusion*).

His task was to put shape into the original chaos before mountains were yet shaped or rivers had definite beds. His function was in great part what we seek to explain by geology; he filled up valleys, cut passages through mountains to join up the rivers and taught (to whom?) the making of bridges and ferries. He was universally obeyed and was thus the *first* Sovereign. He had 17 sons, the eldest of whom was *Hoh t'ien shi* 赫天氏 (The Heaven Startler). He was buried after death on Mt. *Chung* (1).

P'an ku is merely a cosmogonal myth corresponding to the transformation of primal chaos. When the elements separated to make the heavens and the earth, man was placed between the two, and thus the first man is said to have cut apart heaven and earth at the origin of the universe.

Other details of legend reveal more clearly its cosmogonal import. The first man formed of the combination of *Yin* and *Yang* was *P'an ku*. At his death, his breath went forth to make the winds and clouds, his voice the thunder, his eyes

(1) *Chen-sien-t'ung-kien* 神仙通鑑, Book 1, art. 1, p. 7,

right and left the moon and sun, his four limbs the cardinal points, his blood the rivers, his muscles the crust of the earth, his flesh the fields, his beard the stars, his hair the trees and grass, his teeth and bones the rocks and metals, the marrow of his bones the precious stones, his sweat the rain.

§ II.

FUH-HI 伏羲

Fuh hi occupies the central place in the temple hall. He is the first Chinese sovereign; he reigned, according to some, 115 years from 4477 B.C. to 4362 B.C. (more usually given as 2852-2737 B.C.). His family name was *Feng* 風 Wind, but he was called *T'ai hao* 太昊 (Great Heavenly) or *T'ien hwang shi* 天皇氏 (Heavenly Sovereign). His maternal grand-father was *Hwa sü* 華胥, his mother *Chu ying* 諸英 (1). Some accounts would make *Fuh hi* to be the first of a line of 15 *Feng* 風 kings lasting for 1260 years.

His services are referred to the earlier steps of civilization before an agricultural type of life was yet established. He regulated marriages which had henceforth to be between persons of different clan-name (exogamy), for he too had devised the Hundred Tribes and started the Book of the Hundred Surnames 百家姓. He fired the scrub to clear off wild beasts and found out iron (!) which he used for hunting and fishing implements; he began tillage.

Fuh hi pushed forward towards the East and discovered the land now called Honan and Shantung right up to the sea. He was followed by a section of his subjects and founded the town of *Ch'eng tu* 成都 (mod. *Ch'eng chow* 成州 in the *K'ai*

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(1) *Chu-ying* being near a river saw the footprints of men in the sands and was desirous of producing such a being, *Shu-tsing-tsze* appeared to her and she conceived *Fuh-hi*.

fung prefecture 開封府 Honan). He superseded the method of recording on knotted strings by the invention of a writing system. He was the first to offer sacrifice to Heaven, choosing victims from his flocks to offer at a special place and on a fixed day recurring every year. He died in his capital and was buried three miles away to the north of China which then meant approximately the three modern provinces Shensi, Honan, Shantung.

The temple statue represents *Fuh hi* holding in his hands the tablet with the Eight Trigrams or *Pah Kwa* 八卦.

These have formed the basis of countless charms or prognostics and are frequently employed by the old style of Chinese doctors. According to the legend, *Fuh hi* was one day on the banks of the river Meng 孟河 when he saw a monster (Called a "horse" in the famous phrase from the *Li Ki* 禮記 "The Horse's plan given forth from the River" 河出馬圖) on the surface of the water. It had a horse's body but with fish's scales: in other parts it was covered with hair: it measured full eight feet five inches: on its back it bore a tablet. *Fuh hi* requested this strange beast to come up out of the river, if he might have himself any benefit of it. The beast complied and *Fuh hi* took the tablet. He saw on it fifty-five lines arranged in certain figures. *Fuh hi* took it off to study it at leisure on *Fu shan* 鳧山 and then composed his treatise on the *Pah Kwa* (1).

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(1) *Shen-sien-t'ung-kien* 神仙通鑑, Bk. 1, art. 6, p. 5.
Poh-shen-sien-chwan 百神仙傳, Vol. I: *Fuh-hi.*
Textes historiques, (Wieger). Tom. I, p. 23.
Histoire de Chine (de Mailla)

On Han dynasty carvings, *Fuh-hi* is represented as a kind of merman, or as partly a dragon (see 金石索 Vol. 9, p. 7).

§ III.

SHEN-NUNG 神農

The Divine Husbandman.

Shen nung, often called *Ti hwang shi* 地皇氏 (The Earthly Sovereign) (1) or *Yen ti* 炎帝 (Fervid Ruler) (2) was born in Hupeh in the valley of the *Han* 漢, not far from the modern Hankow. The actual place was called *Lieh Shan* 烈山 (Burning Mountain). His father was *Li shan shi* 厲山氏 and his mother *Ngan teng* 安登. There were two sons, the elder *Shih Nien* 石年 who is our *Shen nung* and the younger *Süh ki* 勗其. According to one legend, he was eight feet seven inches in height and had an ox's head (3). Three days after his birth, he was talking; five days and he started to walk; by the seventh day he had all his teeth; and when he was three years old, he was tilling the land.

He abode first in the valleys of the *Kiang* 姜 and the *Wei* 渭. Several accounts make him the founder of a dynasty *Kiang* which had six reigns during a period of 380 years, from 3077 to 2698 B.C.: usually, however, the date assigned for his succession to *Fuh hi* is 2723 B.C. and for his death 2698 B.C.

Shen nung changed his royal capital to *K'üh feu hien* 曲阜縣 in Shantung. It is said that, before removing, he cast up a mound on the spot where *Fuh hi* had sacrificed, and there in the name of the whole people he offered solemn sacrifice to Heaven on the first days of the twelfth lunar month.

To him is attributed the invention of the (hand)-plough (4) and other implements of husbandry; he got the land cleared,

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(1) A title otherwise used for fabled sovereigns of some millions of years ago.

(2) See Maspero, La Chine Antique, p. 166. *Yen-ti* was originally a distinct god of the Southern Region and its fiery element. Hence Han river and Lieh mountain.

(3) *Han* carvings represent him as an ordinary man dressed in a kind of kirtle and holding a sort of hoe-plough.

(4) See article in Bulletin of National Research Institute (History and Philology) Vol. II, p. 1.

had the crops most suitable for man cultivated. On noting the variety of produce from different districts, he established market-fairs. To encourage barter and the circulation of local specialities, he made a law that the inhabitants of each district should bring to market only the produce special to their own district.

But besides being an agricultural reformer and economist, he studied herbs. He was so proficient at distinguishing the poisonous herbs from the healthy that on one day he determined 70 kinds of poisonous plants. He found out 365 kinds of medicinal plants and composed a "herbal" for the information of posterity. So he merits the distinction of being the first Chinese herbalist and of bequeathing precise notions as to the properties of plants, poisons and antidotes. The *Shen sien t'ung kien* 神仙通鑑 entitles him *Yoh wang* 藥王, King of Medicines.

One night shouldering his spade with which he used to dig up berbs he went off to Mt. *Heng* 衡山 (the Sacred Peak of South). Here he was brought to the cave of *Ch'ih sung tsze* 赤松子 (1). From him he learned the great secret and then he changed his name to *Feu k'iu* 浮丘: he was now 168 years of age and he became an immortal.

In the reign of *Ming ti* 明帝 (*Ts'i* Dynasty 齊) during the *Kien wu* period (494 A.D. 建武), *Chang Tsieh* 張邑 Minister of Public Works (司空) retired from office to *Wen ts'üen* Mt. 溫泉山 (near *Chang sha*) in order to devote himself to solitude. Thence he went to *Feu k'iu*'s Mountain where he met an adept (2), the master of *Chang ting* 張定: this adept's name was *Feu k'iu* 浮丘 and he claimed the title of *Yoh wang* 藥王, King of Medicines (3). *Chang ting* got from him a wondrous pill

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(1) See article above on *Yü-shi* (Art. I, § V).

(2) *Sheu-sien-t'ung-kien* 神仙通鑑, (Bk. I, art. 8, p. 7 to Bk. II, 1, 5: Bk. XII art. 9, p. 1, 9) gives a detailed account of the first meeting of *Chang-ting* and *Yoh wang*.

(3) Ibid., Bk. I, art. 8, p. 7 to Bk. II, art. 1, p. 5; Bk. XII, art. 9, p. 9. de Mailla, *Histoire générale de la Chine, Chen Nong*.

For the modern view of this "*historical*" episode see H. Maspero *La Chine antique* p. 31. He would regard it as one of the earliest results (about the eight century B. C.) of a conversion of mythology into "*history*".

and could then assume at will whatever forms he liked.

It is probable that the legend of *Shen nung's* life as a hermit and his seclusion in *Ch'ih-sung-tsze's* cave is a myth designed to cloak over a period of senility. The traditional account of *Shen nung* as a monarch has it that in his old age he lost the power of holding his subjects: each of his subordinates aiming at the throne, there resulted disorders, notably the rebellion of *Ch'i yiu* 蚩尤, and it was found necessary to compel by armed force the reluctant monarch to abdicate. Thereupon he died of sadness (2).

§ IV.

HWANG-TI 黃帝

(c.B.C. 2697 as traditional date: see Mayers, Handbook no. 225)

Hwang ti 黃帝 called by some the Human Sovereign (1) is oftener styled *Hien yuen* 軒轅 (as inventor of wheeled chariots) (2). The book *Shen sien t'ung kien* 神仙通鑑 gives the following particulars as to his birth.

His father's family name was *Kung sun* 公孫 with the personal name *K'i kwun* 啓昆. Of upright character the father was governor of *Yiu hiung* 有熊 (modern *Ho nan fu* 河南府). His wife *Fu pao* 附寶 was held in universal esteem as a woman of accomplishments and she travelled about with the governor on his expeditions. Together they visited the tombs of *Shen*

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(1) This title is sometimes used to designate a mythical dynasty of nine kings or else one third of a line of nine kings who ruled over the Nine *Chow* 九洲: they had serpent bodies and nine heads each. See 辭源 sub 人皇.

(2) This name is of uncertain use. It is found in one scheme as the first in the 9th. mythical period while *Hwang-ti* himself is found only in the 10th. See H. Maspero, *La Chine antique*, pp. 26, 165 (esp. n. 3) where he suggests that *Hwang-ti* (The Divine Ruler of the Centre) is merely a differentiation of *Shang-ti* 上帝. The Supreme Lord on High.

nung (at *Heng Shan*) and of *Fuh hi*. One spring evening the heavens displayed a brilliant circle of golden light enclosing the constellation of the Great Bear. Under this happy omen, the pair returned to their palace at *Yiu hiung*, and *Fu pao* knew that she was with child: after twenty-four months the child was born. The birth taking place in the south of *Yiu hiung* near the tomb of the old personage, *Hien yuen shi*, that name with the fore-name *Poh t'u* 伯荼 was given to the child. The heavens bedecked themselves with beautiful clouds for the event. The child as he grew up showed the most remarkable qualities of mind and body.

The younger brother *Tsze kao* 子高 was not wanting in intelligence but his natural kindliness and humility of temperament kept him aloof from affairs of state: so on the death of his father, *Hien yuen* became ruler of *Yiu hiung*. It was a turbulent period, and the famous rebel Ch'i yiu 蚩尤 had just defeated the imperial troops at *Choh luh* 涿鹿. *Rien yuen* set about raising a strong, well-disciplined army to keep the enemy in check. Several other governors joined forces with him and they inflicted a crushing defeat on *Ch'i yiu* who thanks to a fog succeeded in escaping with his life. *Hien yuen* 軒轅 realising the disorders and disarray of the government dethroned *Yo wang*, last of the *Kiang* 姜 dynasty (*Shen nung*) and himself ascended the throne as the Yellow Emperor (yellow is the colour of the earth, of the centre).

Ch'i yiu again raised the standard of revolt: he was again defeated but this time he was beheaded in presence of the whole armed host.

Leaving to historians the details of *Hwang ti's* reign, we note here as of interest for our purpose his continuation and completion of the works of *Shen nung* on Natural History and Medicinal Plants. He appointed a commission of scholars, presided over by *Ts'ang kieh* 倉頡 (traditionally, an inventor of letters), the RECORDER.

Here are the names of the members of this Medical Board: almost all are now venerated as demi-gods (1):

1. *Yü fu* 俞跗: specialist in discovering inner diseases

2. *Wu pang* 巫彭: surgery and acupuncture. (巫=Sorcerer)

3. *Lei kung* 雷公: native of *Nan hao* 南好: diagnosis by pulsebeats, determination of the properties of the several remedies of disease.

4. *Ki peh* 岐伯: native of *Pch ti* (North Land) 北地 of the line of *I k'i shi* 伊祁氏 (2) had as master *Tsiu tai ki* 僦貸季· *Hwangti* conferred on *Ki peh* the title of *T'ien shi* 天師 (3) (Heaven-master). The monarch made confidents of *Ki peh* and *Kwei kuh tsze* 鬼谷子 and delighted to talk with them about astronomy (astrology) and geology (geomancy). These two scholars worked out a sort of catechism of 81 difficult questions on anatomy and this work was deposited in the palace archives beside the medical treatises of *Fuh hi* and *Shen nung*.. A work called *Niu king* 內經" Treatise on the Interior "is supposed to be the joint composition of *Ki peh* and *Hwang ti*.

5. *Kwei kuh tsze* 鬼谷子 studied at *Ngo mei* Mt. 峨眉山 (a famous religious sanctuary) under the direction of *T'ai yih hwang jen* 泰壹皇人. The emperor appointed him Second Imperial Preceptor. He was commissioned to study the transformations of *Yin* and *Yang*. He wrote books on the sources of life, the internal organs of the body, etc. (4).

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(1) *Shen-sien-t'ung-kien* 神仙通鑑; Bk. II, 5, 6.: 2. 4: 7. 5: 1. 5, 6.

(2) In the usual confusion of this legendary period, this name is found as borne by the (subsequent) Emperor *Yao* (B. C. 2356) and some even give it to *Shen nung*. As a double surname it appears after the time of *Yao!* (See 辭源).

(3) See Vol. IX p. 69. *Chang Tao-ling* using *Hwang-ti*'s formulas merited Taoist title.

(4) This *Kwei-kuh-tsze* is found in various reincarnations. In Mayer's Handbook, Nº 798 he is identified with a fourth century (B.C.) *Wang*.

6. *Tung kiün* 桐君 found out the medical properties of plants and minerals.

7. *Pien tsioh* 扁鵲 about whom authors disagree:

a) According to the *Chow shi ki* 周史記 (Historical Records: *Chow* Period), he belonged to the Kingdom of *Cheng* 鄭; his family name was *Ts'in* 秦 and his own personal name *Yueh jen* 越人.

b) According to the *Hiao cheng shang yiu luh* 校正尙友錄 Bk. 16, p. 3 he was born in the kingdom of *Lu* 魯, his family name being *Pien* 扁 and his own name *Tsioh* (as above): he had two elder brothers and he was the youngest of the family.

c) He had a bird's beak and bat's wings and it was on that account that he was called *Pien tsioh* (a variety of magpie: *pien* means flat) (1).

8) *Ma shi hwang* 馬師皇 also named *Han shwai* 寒衰. A colleague of *Ki peh*, he became deservedly famous as a veterinary doctor. As the patron of veterinary practice he is called *Ma shi hwang* (*Ma*, a common surname, means Horse: *shi hwang* means Master-king) (2).

A legend tells how a dragon dropped from the sky and started to follow *Ma shi hwang*. The dragon looked unwell: its ears were hanging down limp and its mouth was agape. *Ma* was not at a loss to explain this: "The dragon is ill: he knows that I can heal him: that is why he is following me". So he gave the animal a puncture under its lip and administered a decoction of liquorice. The dragon was cured and in gratitude carried off his benefactor with him (3).

e) *Wang ping* 王冰, another of the colleagues of *Ki-peh*, studied the nervous system but kept to himself his secrets until

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(1) *Hiao-cheng-chang-yiu-luh*, Bk. XVI, p. 3.
Shen-sien-t'ung-kien, Bk. II, 5. 6.

(2) *Shen-sien-t'ung-kien*, II, 5. 6.

(3) *Hiao-cheng-shang-yiu-luh*, Bk. XVI, p. 8.

the *T'ang* period (VII to X century A. D.!); only then did he reveal these secrets of the healing art (1).

The names of these personages are frequently cited in the books on medicine and on that account are to be noted. Several have even attained temple honours as gods of healing. For instance at Soochow 蘇州 there is a temple of the King of Medicine. Formerly it was called the Temple of the Three Emperors; and *Fuh hi*, *Shen nung* and *Hwang ti* were worshipped there. Later on *Yü* 禹 was added to their company. In the thirtieth year of K'ang hsi 康熙 (1691-1692 A. D.), one *Lu t'eng lung* 盧騰龍, prefect of the district had six celebrated healers added; *Ki peh*. *Peh kao* 伯高, *Kwei kuh tsze*, *Shao yü* 少俞, *Shao shi* 少師 and *Lei kung* 雷公. Thereupon the name of the temple was changed to *I wang miao* 醫王廟 Temple of the King(s) of Medicine.

The annals of Soochow (18th century composition) add: The people keep the Birth-day festival of these on the 28th of the 4th. moon. But in reality, that day is the birth-day of *Pien tsioh*. It is in error, through lack of critical acumen, that the people of the Kingdom of *Wu* 吳 keep it as the Birthday of the Three Emperors" (2).

Thanks to the "new" characters, the "tadpole letters" (3) *K'o teu wen* 蝌蚪文 which were the fresh invention of the age, this little band of scientists were to write out a complete account

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(1) *Shen-sien-t'ung-kien*, Bk. II, 5. 6.

N. B. Many of these personages really lived long after *Hwang-ti* (III mill. B. C.) e. g. *Pin-tsioh* (VI century B.C.) *Kwei-kuh-tsze* (IV century B.C.). Taoist and Buddhist books provide reincarnations that facilitate mythology but obscure history.

(2) Cp. *Ts'ing-kia-luh* 清嘉錄, Bk. IV, 10.

(3) This is the jocose name applied by later generations (about second century B.C.) to the characters of the second millennium B.C. and their immediate development, the *Chou-wen* 籀文 (Or "Greater Seal Characters"). They had often big heads with tail-like extremities like tadpoles.

of all the medical knowledge of the period, finish *Shen nung's* Herbal and record for posterity the experience of the past.

Such were the services which merited for *Hwang ti* a place among the Three Ancestral gods of Medicine (1).

Taoist legends make frequent allusion to the marvelous healing powers possessed by these three patrons of the doctors' craft, and we may refer the reader for samples to the article in Vol. IX on *Chang tao ling* or to that on *Teu shen* (below).

II

The Actual God and his Retinue.

A

YOH-WANG 藥王 (BC) (2)

1. The King of Medicines.

Sun Sz-miao 孫思邈.

The god of the *Yoh wang* temples is *Sun sz miao* 孫思邈 whose personal name is *Chi wei* 知微. His birth-place was *Hwa yuen* 華原: on going to school, he learned characters at the remarkable rate of one thousand a day! No wonder that the mandarin of *Loh chow* 洛州 said of him, "He is a sage (聖) but of a haughty character: it will be hard to get any good of him". During the turbulence in the reign of the *Chow* monarch *Süen wang* 宣王 (827-781 B. C.), he became a hermit on the Great white Mt. *T'ai peh shan* 太伯山. There of course he found a master *Ch'eu chen jen* 仇眞人 and learned from him

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(1) *Shen-sien-t'ung-kien* 神仙通鑑, Bk. II, 1. 8.: 5. 6.
Wieger: *Textes historiques* Vol. I: *Hoang-ti.*
De Mailla: *History of China, Hoang-ti.*
Peh-shen-sien-ehwan 百神仙傳 *Hien-yuen* in I. vol.

(3) Cp. Vol VI, p. 116 The Bodhissatva *Baishajyaguru Buddha.*

the great esoteric secrets of renewed youth and of the workings of *Yin* and *Yang*.

Thus equipped he set out on his travels. One day, he came across a shepherd beating the life out of a serpent. *Sun sz miao* parted with his own clothes which he gave to the shepherd in order to save the reptile's life: he staunched its wounds, healed it with salves and set it free in the grass. About ten days afterwards, he saw a young horseman clad all in white coming towards him as he went. The cavalier dismounted and greeted *Sun* most respectfully. "My father has sent me to invite you to receive his thanks". Then the rider made *Sun* mount his horse-and, behold, straightway they were in the midst of a glorious city in front of a majestic palace. His young guide bade *Sun* enter. Within, a distinguished personage surrounded by a numerous retinue met him and greeted him with these words: "I sent my son to invite you to come, in order that I might thank you most heartily". Thereupon, a young woman led in a small boy dressed in blue and explained, "My child went out to play, when a shepherd came across him and struck him sorely. You happily redeemed him at the price of your garments. Allow me to express my heartiest thanks". *Sun* realised that the reference was to his having saved the serpent a week or so before (1).

As the courtiers spoke to their lord as "King" and addressed the lady as "Queen", *Sun* enquired who the sovereign was. It was *King yang* 涇陽 of the Palace of the Waters.

The king entertained *Sun* to a sumptuous feast but *Sun* had to beg to be excused from eating any of the cereals as he lived exclusively on air (!), but he added, "I can drink some wine". After three days of feasting the king made him presents of silk, embroideries, gold and pearls. As *Sun* would not accept

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(1) The king was of course the *Naga* Dragon King. His son went abroad as a serpent, though under water he took the form of a carp sq. Op. Vol VIII pp. 409.

Fig. 218



Le roi des remèdes et des herbes médicinales Suen-se-miao.

The Lord of remedies and medicinal plants: Sun Sze-miao.

these, the king gave orders that he should receive thirty chapters of the book of medicine, "The Dragon Treasure", *Lung tsang* 龍藏 in order that he might be helpful to mankind.

The king had a horse saddled for *Sun* and sent him home with an escort. After that, these magic recipes were added to the great work *Ts'ien kin kien yih fang* 千金簡易方 each book (*küen*) of which contains a chapter from the "Dragon Treasure".

On another occasion, *Sun* came across a tiger that evidently wanted him to extract a bone which had stuck in its gullet. So our surgeon operated with an iron implement and extracted the bone with pincers. The tiger wagged its tail and nodded its head in thanks and put itself at his service as guardian of his door (1).

There is no more mention of *Sun* until the reign of the *Ts'ui* monarch *Wen ti* 隋文帝 (end of VI cent, A. D.). The emperor learned of *Sun's* possession of the secrets both of the dragon and of the tiger and wished to raise him to the rank of "Doctor of the Kingdom", but *Sun* would not accept the honour, for he declared that a sage 聖 was due in fifty years' time.

When the fifty years had gone by, *Sun sz miao* agreed to live in the palace. There the emperor held him in great respect, gave him high office and wished to have him as physician for the capital (2).

The *T'ang* emperor *Kao tsung* 唐高宗 (650-684 A. D.) suffered from violent head-aches for some time during the *Shang yuen* period 上元 674-676 A. D. He summoned *Sun sz miao* from *Shao shih* 少室 and was immediately cured by him. In gratitude the emperor wished to appoint his doctor to be "censor", but the latter alleged that for health reasons he must retire into private life. To these excuses the emperor would not listen and made *Sun* a present of a superb horse and the

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(1) *Shen-sien-t'ung-kien* 神仙通鑑 Bk. XIII. 7. 9.

(2) Op. cit. Bk. XIII, art. 8, p. 1.

territory of Pan yang. *Sun* was the intimate friend and adviser of all the high dignitaries of the period. *Sung chi wen* 宋之問 (1), *Meng shen* 孟詵, *Lu chao ling* 盧照鄰: even the famous *Wei cheng* 魏徵 (2) liked to take advice of him.

When *Lu chao ling* fell seriously ill, he was speedily cured by Sun's administrations. When the emperor *Kao* was attacked by dysentery, a consultation of the most famous doctors agreed that it was his stomach that needed strengthening. *Sun* was called in and boldly contradicted his confrères: it was the kidneys that needed attention. Then and there he wrote out a treatment: the emperor adopted his prescription and was soon well again.

In the autumn of 682 A. D. in the eighth moon, *Sun sz miao* died. His stringent instructions were that his funeral should be of the simplest and that no object of value should be put into the tomb with his body. For a whole month his remains were entirely free from any corruption. But when they had been put into the coffin, his body disappeared leaving only its wrappings behind (3).

Two small attendants flank the god of medicines, one of whom carries the gourd containg pills of marvellous efficacy, the other presents the leaf of a medicinal plant.

2. King of Medicines: *Wei ku*, an Indian (B) 韋古.

Another individual entitled "King of Medicines" is *Wei ku* 韋古: as Taoist adept he bore the name *Kwei ts'ang* 歸藏. He was by birth an Indian (4) and came from *Si yuh* 西域

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(1) *Sung-chi-wen*: held office under the Empress *Wu*; a poet of dissolute life, suicide by imperical order, 710 A. D.

(2) *Wei-cheng* (581-643 A.D.) scholar, councillor of state and Minister of *T'ai-tsong*.

(3) *Shen-sien-t'ung-kien*, Bk. 14, art. 2, p. 1.

(4) Vol. VI, Art. IV, p. 115 for the Healing Buddha: *Baishajyaguru*, *Yoh-shi-fuh* 藥師佛; a disciple of Sakyamuni, honoured as a Bodhishattva (Chinese "*Pusah*"): in a former existence, he was *Vimalgarba* see also Vol. V, p. 513 (feast on 28th. of 4th. month): Vol. VIII, p. 513 a monk from Si-yuh 西域 visits one *Wei* 韋.

(the Western country i. e. Khotan, Kashmir or Tangut country). In the reign of the famous *T'ang* emperor *Hüen tsung* 唐玄宗 (713-756 A. D.), when so many forms of religion found imperial tolerance or even patronage, *Wei ku* reached the capital in the year 737, being the 25th year of the period *K'ai yuen* 開元. On his head he wore a gauze cap and about him a woolen robe. As he walked he leaned on a staff. From his shoulders or from his girdle hung suspended several dozen gourds containing medicines which he dispensed generously for the healing of vast numbers of people. The Emperor summoned him to court, had his portrait painted and conferred on him the title of "King of Medicines", *Yoh wang* (1).

3. King of Medicines: *Wei shen tsun* 韋善俊 (Chinese) In the T'ang period during the reign of the usurping Empress *Wu heu* 武后 684-705 A. D., there lived a Taoist adept of strict observance, native to *Si ngan fu* 西安府 (capital of Shensi) and named *Wei shen tsun* 韋善俊. He led about with him as inseparable companion a black dog which he called "The Black Dragon". People called *Wei*, "The King of Medicines" (2).

The following legend was attached to him. The doctor *Han yih* 韓億, a high official at the court of the *Sung* Emperor *Chen Tsung* 宋眞宗 (998-1023 A.D.) had, when about six or seven years of age, fallen grievously ill. One day, he was seen opening his mouth, as if to take a dose of medicine from somebody: thereupon he cried out, "A Taoist adept with a black dog has given me medicine and has cured me straightway". Then the portrait of the adept was made and sacrifices were offered to him (3).

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(1) Gourds are the classical receptacles for pills &c. Vol. p. 58, figg. 148, 139, 140.

(2) *Ts'ing-kia-luh* 清嘉錄 Bk. 4, p. 13.

(3) *Lang-sie-tai-sui-pien* 琅琊代醉編 Bk. 5, p. 16.
Sung-shi 宋史 Bk. 315, p. 1.

4 King of remedies, *Pien Tsioh* 扁鵲 (1).

On the mountain *Yü* 于山 near *Fu-chow* 福州, there is a temple of a "King of Remedies" which is also called *Lu i miao* 盧醫廟, "Temple of the *Lu* Physician". This is *Pien tsioh* 扁鵲 for though he came originally from *Ch'eng* 鄭 (a state corresponding to part of the modern *Shantung*), he was generally known as the *Lu* Doctor because he dwelt in *Lu* (another ancient kingdom situated in Chili or Shantung).

It is said that *Pien Tsioh* met the supernal being *Chang sang kiün* 長桑君 who gave him a draught to be taken with dew which would in thirty days give him a superhuman power of vision: he also gave him medical recipes and then vanished. *Pien tsioh* followed the instructions and in thirty days was so spiritualized that he could see a man through a wall and could examine the inner organs and hidden troubles of the sick...X rays without the complication of apparatus!

In 521 B. C. in the reign of the Duke Ting of *Tsin* 晉 *Chao kien tsze* 趙簡子 was stricken by so grievous a malady that he lay full five days unconscious: then *Pien Tsioh* was sent for and in two days and a half had him back to health again. Out of gratitude, *Kien tsze* bestowed on *Pien* forty thousand *mau* of land. Jealousy at this induced one *Li hi* 李醯, a high dignitary of the *Ts'in* 秦 Medical Academy to have *Pien* assassinated. On the 28th of the 4th moon, doctors club together for an offering of incense to this King of Remedies. On this same day, the anniversary of his birth (in the ritual sense), apothecaries come to his temple to assure themselves of his protection (2).

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(1) V. above § IV *Hwang-ti's* Medical Board.

(2) *Shi-ki-ts'eh-i* 史記測議, Bk. 105, p. 1, 2, 8.
Ts'ing-kia-luh 清嘉錄, Bk. 4, p. 13.
Ming-tsah-ki 閩雜記, Bk. 5, p. 5.

As will be seen by referring to the previous notice this person's (or god's) history bristles with difficulties. The Chinese Dictionary of Names would read 鄚 *Moh* (near Gulf of Pechili) instead of 鄭 and would regard the mythical personage as the original hero.

Fig. 219



Les cinq assesseurs de gauche, Tchang-ki, Hoang-pou, Ts'ien-i, Tchou-tchen-heng, T'ao-hoa.

The Five Assessors on the left: Chang-ki, Hwang-pu, Ts'ien-yih. Chu Chen-heng, T'ao-hwa.

Fig. 220



Les cinq assesseurs de droite, Wang-chou-houo, Lieou-wan-sou, Li-kao, Ou-chou. Hiué-ki.

The Five Assessors on the right: Wang Shuh-hwo, Liu Wan-su, Li-Kao, Wu-Shu, Hsüeh-Ki.

B

SHIH-MING-I 十明醫

The ten famous physicians: The god of healing's retinue.

These ten have their places allotted, five to each side in front of the chief altar.

On the LEFT are:

1. *Chang ki* 張機, whose cognomen was *Chung king* 仲景. He was born at *Nan yang* 南陽 (Honan) during the reign of the Emperor *Hiao hwan ti* 孝桓帝 (Eastern Han Dynasty) during the regnal period *Yuen kia* 元嘉 151-153 A.D. He held the office of Prefect of *Chang sha* 長沙 (Hunan). Two works on medicine were composed by him, viz. *Shang han lun* 傷寒論 (1) and *I fang ta pei* 醫方大備 (Treatise on Treatment of Diseases and of Prescriptions).

But his fame dates from his healing the Emperor. When this latter lay ill with typhoid for ten days, the palace physicians were unable to reduce his violent fever. In this grave peril, *Chang ki* was called in. He administered a sudorific which cured the Emperor over-night. As a reward he was appointed to an important post, but the unsettled nature of the times led him to renounce the dignity. He laid aside his robes of office and fled into a retreat on Mt. *Shao shih* 少室山 (2) and there wrote sundry books on medicine, one of which, seemingly an encyclopaedia, is entitled 金匱玉函諸書 *Kin kwei yuh han chu shu*. His former master, *Yang li kung* 陽勵功 to whom he owed all his skill joined him in this retreat. Nothing more was heard of him (3).

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(1) "*Shang-han*" used for "typhoid" (supposed to be caused by cold *han*) was used generally for all major ailments.

(2) Abode of *Sun-sz-miao*, II section. § I. above.

(3) *Shen-sien-t'ung-kien* 神仙通鑑, Bk. 9, art. 6, p. 7.

2. *Hwang pu* 皇甫. This name was changed by royal decree to *Mih* 謐: this doctor's ordinary name was *Tsing* 靜 and his cognomen *Shi hung* 士宏. He came from *Ngan* (*An*) *ting*: 安定: his "floruit" falls in the *Eastern Han* period (317-419 A. D.). His literary remains deal with acupuncture and moxa cautery: *Kiah yih chen kiu king* 申乙針灸經.

3. *Ts'ien yih* 錢乙 (cognomen *Chung yang* 仲楊) was a native of *Ts'ien t'ang* 錢塘 in Chekiang who became famous for his healing skill under the *Sung* (960-1278 A. D.) and composed two works "Guide for Pathology" and "Child's Treasury of Knowledge" *Shang han chi wei* 傷寒指微 and *Ying rh peh wen* 嬰兒百問.

4. *Chu Chen-heng* 朱震亨, called *Yen-siu* 彥修. Born at *I wu* 義烏, he had learned his art from *Hü kien* 許謙 and became very famous during the regnal period *Chi yuen* 至元 (1335-1341 A. D.) of the *Yuan* Emperor *Shun ti* 元順帝. He devoted himself especially to the study of the works composed by *Li kao* 李杲 and then became the originator of a new method. He was favoured by *Kwei kuh tsze* 鬼谷子, one of *Hwang ti*'s doctors, with an apparition in which this divine teacher initiated him into certain craft secrets and changed his name to *Tan hi sheng* 丹溪生 (1).

5. *T'ao hwa* 陶華 called also either *Shang wen* 尙文 or *Tsieh yen* 節菴, was born in *Yü hang* 餘杭 (Chekiang) and was a famous physician of the *Ming* period (1368-1640 A. D.). The work *Shang han so shu* 傷寒鎖書 is attributed to him.

On the RIGHT of the central god are arranged —

1. *Wang shuh hwa* 王叔和 the city of whose birth was *Kao p'ing* 高平 (Shansi). He was a member of the Academy of Medicine under the *Tsin* 晉, (c. IV saec. A. D.). He is named as the author of the well-known medical repertory *Meh king shang han tso kien lun* 脈經傷寒錯簡論.

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(1) *Shen-sien-t'ung-kien* 神仙通鑑, Bk. 21, art. 4, p. 6.

2. *Liu hwan su* 劉完素, a scholar from *Ho kien* 河間 (Chili) lived in the *Kin* (Tartar) period 金, (twelfth century A.D.). He is the author of *Yün k'i yao sheu shu* 運氣要首書.

3. *Li kao* 李杲 was born in the village of *Cheng ti* 鎮地 near *Tung yuen* 東垣. His cognomen was *Ming chi* 明之. He became famous for his knowledge of medicine. He lived in the reign of the *Yüan* Emperor *Shun ti.* (1333-1371 A.D.). He continued and himself added to the commentaries on the works of *Chang ki* 張機: he himself composed a work *Yung tsü yen muh tung yuen shih shu* 癰疽眼目東垣十書 (1).

4. *Wu shu* 吳恕. He had two cognomens *Ju sin* 如心 and *Mung ts'i* 蒙齊. Born in *Jen hwo* 仁和, he practised in the *Yüan* period (thirteenth century A.D.) and composed the work *Shang han chi chang tu* 傷寒指掌圖.

5. *Sieh ki* 薛己 called by the two names 新甫 *Sin pu* and 立齋 *Lih chai*, was born at *Wu kiün* 吳郡 and enjoyed fame under the *Ming* (1368-1640). His works deal chiefly with surgery (2).

THIRD SECTION

Other medical celebrities and specialists

(1) Hwa T'o 華陀 Surgeon.

Next to *Sun sz miao,* the most famous of the deified doctors is *Hwa t'o* who specialized in surgery. His statue is to be found in many temples where his help is implored for desper-

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(1) *Shen sien-t'ung-kien,* Bk. 21, art. 4, p. 6.

(2) The details given above have come from the tablets set up beside the statues in the *Yoh-wang-miao* and are supplemented by the passage indicated in *Shen-sien-t'ung-kien.*

N. B. *Baishajyaguru Buddha,* the Healing Teacher who removes suffering and lengthens life is assisted by a pair of medical Boddhisattvas, *Yoh tsang* and *Yoh wang.* Taoist: (*Golden Boy, Jade Maiden*).

ate cases. He is preeminently the patron of surgery (*wai k'o* 外科). The period of his mundane existence was that of the Three Kingdoms, *San kwoh* 三國 (220-270 A.D.). *Ts'ao ts'ao* 曹操 was king of *Wei* 魏. *Sun ts'eh* 孫策 and his brother *Sun k'üen* 孫權 were leading the armies of *Wu* 吳. *Kwan kung* 關公 was upholding the cause of *Liu pei* 劉備 (the Han kingdom of *Shuh* 蜀 ..... *Szechwan*) *Chow t'ai* 周泰, *Sun k'üen*'s general was sent to besiege the town of *Hüen ch'eng* 宣城 and in the fighting he received twelve wounds that endangered his life. *Tung sih* 董習 one of his officers said to him, "I once was grievously wounded in battle, but I found a doctor who cured me in half a month. *Sun ch'eng* having learned the name of the doctor sent at once an officer, *Yü fan* 虞翻, to find out this skilled person.

The doctor's name was *Hwa t'o* 華陀 and he came from *Ts'iao kiün* 譙郡 (kingdom of *P'ei* 沛). He was usually known as *Yuen hwa* 元化 and he had studied medicine under one *Yang li kung* 陽厲公, a famous master who had taught him all manners of surgical operations. On his arrival, *Sun ts'ch* invited him to be seated and asked him his age. "One hundred years' replied the surgeon, "and I am held to be an Immortal, where as in truth I am a mere surgeon. If the evil is internal, I give a potion and then open up the belly, take out the intestines and remove the baleful humours: thereupon I put a poultice on the sick place, sew up the skin and the cure is speedily effected. If however the malady is external, the cure is much easier". On examining *Chow t'ai*'s wounds, he declared that they would close in a month .... and the event verified his prediction (1).

At the siege of *Fan ch'eng* 樊城, *Kwan kung*'s right arm was pierced by an arrow: the wound festered, the arm swelled up, the lips of the wound turned purple, giving slight hope of recovery. Then there came from the North of the River a physician with strange headgear and quaint dress who carried

(1) *Shen sien-t'ung-kien*, Bk. 10, art. 2, p. 3-4.

Fig. 221



chirurgien Hoa-t'ouo (Deux serviteurs portent sa gourde aux pilules et son livre demédecine).

The medico Hwa-t'o (two attendants carry his pill-box and medical manual).

a wallet full of remedies. "I am", said he introducing himself without more ado, "the doctor *Hwa t'o* from *Ts'ao kiün*: having heard that the worthy man, your commander-in-chief, has been wounded I have come to heal him". *Kwan kung* showed him his arm. "The arrow has injected its poison into the wound; the venom must be taken out in order to work a cure". *Kwan kung* submitted himself to the treatment and played a game of chess with *Ma liang* 馬良 while the surgeon treated the arm: he made an incision down deep as far as the bone which he then carefully scraped to remove all the poison. All this time, with his blood flowing down on the ground, *Kwan kung* went on with his game of chess with great gusto as if he had no feeling in his arm. In admiration, *Hwa t'o* cried out, "He is a heavenly spirit". *Kwan kung* wished to pay a fee, but the doctor would not accept: rather, as he took leave, he apologized for having caused the general so much pain. The wound healed rapidly (1).

Hwa t'o, in one of his rounds, come upon a poor sick man who was crying aloud in great pain. Examination immediately showed that his difficulty was trouble in taking food. The doctor prescribed fixed doses of pounded garlic and shallot in all amounting to three *litres*. After this medicine, the invalid vomited forth a serpent some two or three feet long, much to his great relief. Bringing this specimen to the healer in token of his gratitude, he was led into the doctor's house by an apprentice and there he saw a whole row of similar snakes nailed up along the wall.

One *Ch'eng teng* 陳登, prefect of *Kwang ling* 廣陵 complained of colic and feelings of nausea. *Hwa to* diagnosed his ailment as worms engendered by the poison of raw fish. An emetic proved the truth of what he had said. "There you are now cured but in two years you shall be ill again and in the year you shall die of it". The verdict came true (2).

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(1) *Shen-sien-t'ung-kien*, Bk. 10, art. 4, p. 6.
(2) *San-kwoh-chi-yen-i* 三國志演義, Bk. 11, *Hwui* 78.

One day, a patient was brought to him with a big wen on his eye-lid and it was itching violently. After a moment's examination, *Hwa t'o* exclaimed, "You have a bird inside in that wen!" The bystanders thought it a good joke and were laughing, when the surgeon opened the wen with his bistoury, and out flew a yellow bird, plain for all to see..

A man had his big toe bitten by a dog: two fleshy excrescences appeared on his foot and caused acute pain with lively itching. *Hwa t'o*'s diagnosis was, "The pain is the result of the needles being buried in the flesh and the itching comes from two draught-pieces. "Then he opened the growths and demonstrated the truth of his diagnosis.

The prefect of *Hwa t'o*'s natal town fell seriously ill. Our doctor visited him and prescribed-a fit of anger! A few days after, a thief stole some valuables from the magistrate and the latter in fury dashed off in pursuit vowing to kill the robber. The violence of the effort caused him to vomit some *bushels* (!) of blood and brought instantaneous cure.

One *Sü i* 徐毅 of *Lung chow* suffered from stomach trouble. He told *Hwa to* that he had received an acupuncture at the pit of his stomach on the day before and had since felt so unwell that he must keep to his bed. "Your man has pierced your liver by mistake, "said our doctor," eight days more, and you will be a dead man". Again everything turned out as he predicted (1).

Now we come to the final drama of our Aesculapius. *Ts'ao ts'ao* 曹操 was at *Kin ch'eng* 金城 when he was seized with violent headaches and sent for *Hwa t'o*. The expert examined most carefully his royal patient and then said, "Your headache may not be checked by any ordinary remedy. If you desire a cure, you must first take a brew of castor-oil leaves: then I shall open your skull to remove the source of your trouble. That is the only way be which I can promise you a

(1) *Shen-sien-t'ung-kien*, Bk. 10, art. 5, p. 1.

cure". "You would kill me, would you!" cried *Ts'ao Ts'ao* purple with rage. "May it please your Majesty to recall how I scraped out the venom off the bone in *Kwan kung*'s arm". "The brain is not the same as an arm", retorted *Ts'ao ts'ao*, "I see you have come here because you are *Kwan kung*'s friend and would wreak his vengeance on me".

Kia hü 賈詡 ventured to suggest that good doctors are rare and that one must not despise them when they are to be found. But it was of no avail: *Ts'ao ts'ao* would not listen to advice: he had the luckless physician seized and punished: then his victim was flung from the palace into prison. The gaoler, *Wu* 吳, gave his prisoner secretly wine to drink. *Hwa t'o* was deeply touched by this kindness and said, "My death is certain. At home, I have a book of medicine which I would now offer to you as a token of my gratitude, since I know that my son will not follow my calling". *Wu* went off and got the book: he took it to his own house and innocently gave it to his wife. She, when her husband was not there, put it into the fire and going off to her husband said to him, "The user of that book has got for himself inprisonment and will end up with execution. Do you want to follow suit? I have just thrown that book into the fire". *Wu* on hearing this rushed as fast as he could to save the book from the flames but succeeded in rescuing only bits of two or three leaves: these indeed contained most efficacious remedies for the sicknesses of fowl, sheep goats &c. but the rest was all lost. *Hwa t'o* seeing himself doomed to death took a narcotic that ended his life. It was the seventh year of *Kien ngan* (an) 建安 (203 A. D.)

On receiving word of *Hwa t'o*'s death, *Ts'ao ts'ao* had him buried to the south of the town. For more than a year, a column of smoke was to be seen rising from the tomb. Then one day, a Taoist adept passed by and said, "Off! Off!" and the smoke vanished for ever (1).

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(1) *San-kwoh-chi-yen-i*, Bk. 10, Hwui 78.
Shen-sieu-t'ung-kien, Bk. 10, art. 5, p. 2.

Hwa t'o has a temple, the *Hwa wang miao* 華王廟 at *Jukao* 如皋 (Kiangsu).

(2) Yen-kwang-p'u-sah 眼光菩薩 (TB) C.

The Goddess of the Light of the Eye

On my arrival at *Haichow* 海州 (in Kiangsu, the terminus of the *Lunghai* railway), I was surprised to see at the Chinese New Year a kind of may-pole planted at almost all the doors. In certain large villages, there was barely one or two houses without a pole. This was a post firmly planted in the ground and bound around with little branches of pine. Some, not all, had a lantern hanging from the pole. Interested, I began to investigate and here is what I learned.

In that whole countryside, there is a special cult of the *p'u sah* of vision to supplicate either preservation of sound sight or cure of some malady of the eyes. In the latter case, those looking for a cure hang up a lantern and vow to burn thirty-two candles in honour of *Yen kwang p'u sah*. Thus every day from New Year's Eve until the second day of the second month, one candle is burned in the lantern: this rite is called the "Thirty-two Candle Vow". Those who enjoy sound sight do not hang up any lantern on their pole.

There are several temples dedicated to this goddess who is usually represented carrying an eye in her hands (see Figg. 222, 223: also Vol. VI, fig. 2 in the fifth group where a bearded male divinity is called *Yen Kwang* and is shown holding the eye symbol): before her, sufferers from eye-diseases present themselves with burning of incense and ritual prostrations.

In the subprefecture of *Shuhyang* (Kiangsu) 沭陽, three personages enjoy great popularity as subjects in religious picture, viz. *Kwan yin p'u sah* 觀音菩薩, *San kwan* 三官 and *Yen kwang p'u sah* 眼光菩薩. Many pictures combine all three. Of these,

the *San kwan* (the Three Rulers or Principles) (1) are sometimes ousted by *Kwan kung*: a glance at the general pantheon shown in Fig, 2 of Vol VI., above, will reveal that this is a shift down along the *central* figures of the different levels of the pantheon. It may be noted that in *Hai chow* 海州, *Kwan kung* is being more and more honoured as God of Riches, and usually, the Magic Treasure Bowl, *Tsiü pao pen* 聚寶盆 (in which ingots of gold or silver are replenished as fast as they are taken out) is to be found at his feet. Thus, *Kwan kung* is in some places honoured as God of War, in others as God of Letters, in others still as God of Riches.

In the taoist work *T'ai shan niang niang pao küen* 泰山娘娘寶卷, the goddess *Yen kwang niang niang* in mentioned as attendant on the Goddess of *T'ai shan* (2). On the titlepage of the work, *T'ai shan niang niang* (*Pih hia yuen kiün* 碧霞元君) is represented throned amid her six acolytes, viz.

On the left:

Yen kwang niang-niang 眼光娘娘
(Lady of Vision)

Ts'ui sheng niang-niang 催生娘娘
(Lady of Speedy Childbirth)

Sung sheng niang-niang 送生娘娘
(Lady Giver of Offspring)

On the right:

Tsze sun niang-niang 子孫娘娘
(Lady of Descendants)

Pan chen niang-niang 瘢疹娘娘
(Lady Protectress from small-pox pustules)

Chu sheng niang-niang 注生娘娘
(Lady of Fecundity)

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(1) Chinese Superstitions: Vol. II pp. 22 sq.

(2) Op. cit.: Vol. XI. p. 994 sqq.

At the feet of the Lady of Vision, there is a plate with an eye upon it.

In "*Le T'ai chan*" of M. Chavannes, the goddess of *T'ai shan* is to be found supported by eight matrons of whom six are those named above; the other two are a matron who guides childhood and a Lady of Suckling.

Thus Taoists and Buddhists enumerate the Lady of the Light of the Eye as the first assistant of the Dawn Goddess, *Pih hia yuen kiün*, (Goddess of the Clouds shot with Gold and Purple), daughter of the "*T'ai shan*" God. And frequently it is actually the place of honour that she fills, namely, on the left hand of the chief statue in the temple. The whole hierarchy shows the purposes for which the *T'ai shan* goddess may be invoked to set in movement her commission to the subordinate divinities (1).

Here is in general the content of a prayer quoted in M. Chavannes's book, p. 33, imploring the *T'ai shan* Goddess to send this matron of vision to have pity on mortals and discharge her office well. It appeals at one moment to the *T'ai shan* Goddess, at another to the Lady of the Light of the Eye to rub afflicted eyes with the two magic salves, the luminous herb and the shining stone. In particular, should workmen sinking foundations or peasants digging the earth have offended father-earth or mother-earth or their descendants (e. g. *T'ai sui* 太歲, in Article VII below) and been punished by maladies, the goddesses are begged to be merciful and to grant a complete cure or the efficacious application of the magic salves to the eyes of those who have burnt incense in their honour. After that, the prayer goes on to praise the goddesses' mercy and power.

In Fig 223, *Yen-kwang p'u-sah* is to be found on the left hand of *Kwan-yin* 觀音, not here with the *T'ai-shan* Goddess. This is an evolution of cult. It shows the *Kwan-yin* cult as it grows, attracting secondary divinities who originally owed other

(1) *Tai-shan-niang-niang-pao-küen* 泰山娘娘寶卷.



Yen-koang-pou-sah (d'après une image populaire du Hai-tcheou (Kiang-sou).

The Goddess who cures eye diseases (from a popular picture at Hai Chow, in Kiang-su).

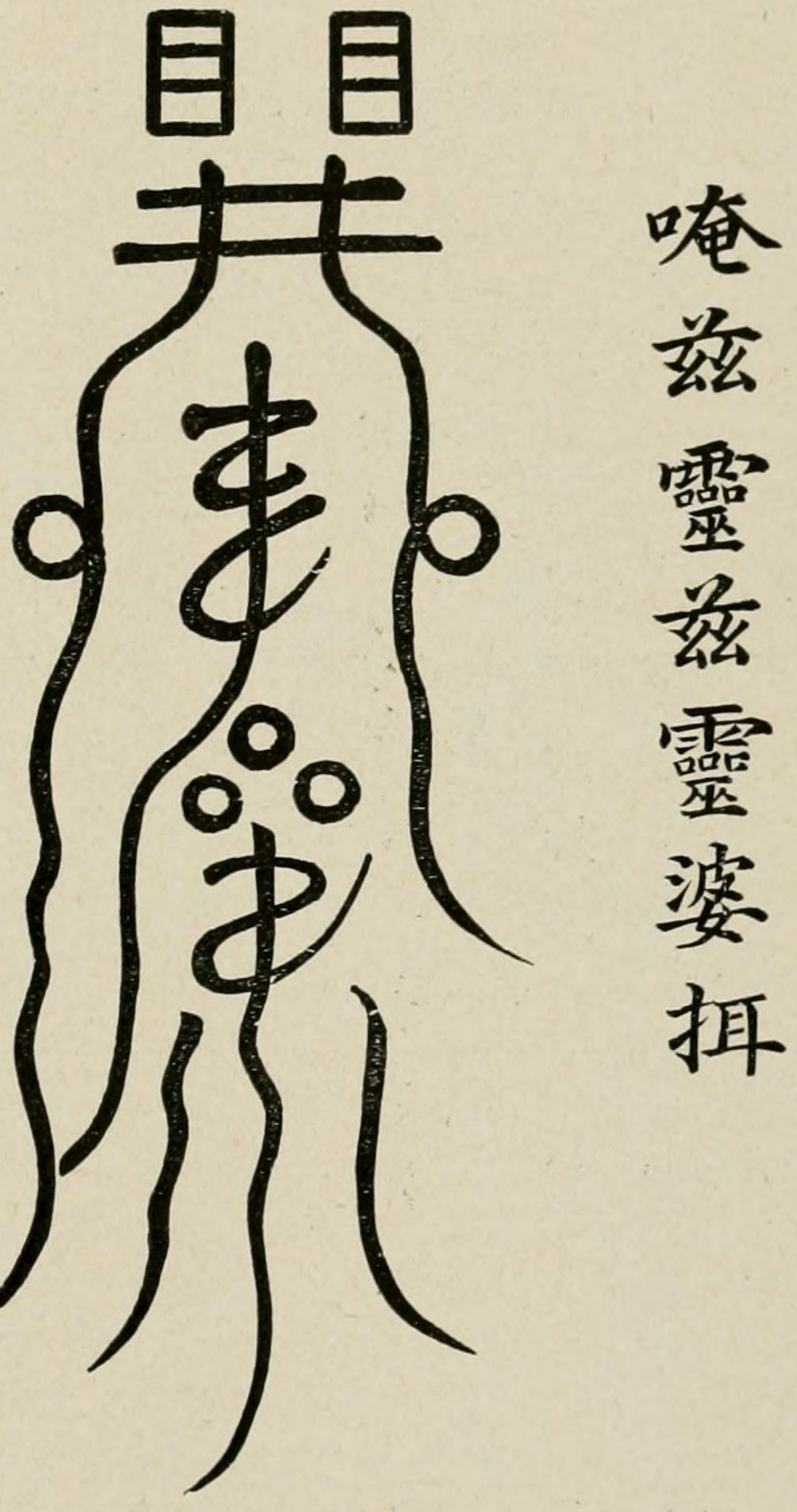
Evolution du dogme. Yen-koang acolyte de Koan-yng-pou-sah.

Evolution of Doctrine. Yen-kwang accompanying the Goddess Kwan-yin.

allegiance (1).

For eye-maladies, our goddess is granted place in the temples of divine physicians and she is invoked by such charms as that printed below. It is taken from a Buddhist collection entitled *Hien yuen hwang ti chuh yeu ko* 軒轅黃帝祝由科 (*Selected Spells from Hwang ti's Repertory*) (2).

This collection has recipes for such eye ailments as films in the eye, sore eyes, conjunctivitis, blepharitis &c. The following charm is for swollen and ulcerated eyes:—



(1) The other persons in fig. 223 would seem to be the usual attendants on *Kwan-yin*, viz. *Lung-nü* here holding a coral-branch as symbol of wealth, and the Young Attendant 善才. In the air kneeling on a cloud is the Veda (*Wei-to* 韋陀 see Vol. VII). This should be compared with Vol. I. figg. 1 and 2, the *Hariti-Kwan-yin* goddess who provides and protects off spring. At both there is grave danger of eye-disease setting in. For *Hariti* see Bulletin of National Research Instit. (Hist. & Philol.) Vol II, part 3.

(2) *Thirteenth Series of Ministry of Heavenly Medicine:* Vol. 2, pp 13.

The spell resembles the sketch of a well. Above, is the character for "eye" *muh* 目 written twice. Then the character *tsing* 井 (1) "a well", and the upright strokes of this character are continued down to suggest the well itself. The characters at the sides appeal for help to "the wonder-working dame" begging her to strike or to give the command for striking (sc. against the malignant influences that have caused the disease) (2).

(3) Ts'ui-sheng-niang-niang 催生娘娘.

The lady of speedy delivery.

This Midwife is one of the associates of *Pih hia yuen kiün* 碧霞元君 Goddess of *T'ai Shan*. The custom of grouping her with *Kwan-yin* or with *Yen kwang p'u sah* in the public cult of the temples has spread more and more. It is of course women who are approaching the time of their confinement who pray to her by keeping a lamp alight before her statue, burning sticks of incense, making prostrations and the rest.

A very common type of her statue may be illustrated by Fig. 224. This stately matron bears a child on her left arm while, in her right hand, she grasps a branch of "osmanthus fragrans" *kwei hwa* 桂花. The child holds in its right a sort

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(1) Comparison with Vol. II No. 67 suggests the reading *Hu* 壺 as a rebus for 符 (talisman). Then we should have the meaning; "eyes' talisman" with an invocation of the effective powers contained between the streaming lines. (Translator; see note 2 below)

(2) Those who wish to have more light on these cryptic talismans (which are still in use) should consult Vol. II above and Vol. III (this latter is Vol. V of the French edition). The central sign here may well be intended for 雲 or 靈 *and* 婆 "a thaumaturge witch": the three rings may be the ancient character for "stars" 星: but Vol. III often explains such characters as the "Three Religions" or the "Three Principles" 三元. The hocus-pocus nature of these spells defeats any serious or *definite* interpretation: the likelihood of arbitrary variation is very great, as the writers themselves usually are anxious to mystify. Cp. Vol. III nos. 125, 100, 88, 128, 138, 67, 44.

Fig. 224



Ts'oei-cheng-niang-niang.

The Goddess hastening childbirth.

of Pan-pipe called Sheng 笙 (1) and in its left a bloom of the nenuphar (water lily), *lien hwa* 蓮花. As a child is called *tsze* 子, we might read this picture as a rebus thus: *Lien sheng kwei tsze*, literally represented by the signs 蓮笙桂子 but capable as sounds of being written with these other letters 連生貴子 which would then mean: "Bear noble children in unbroken line": a rebus of good omen.

This goddess is a mythical being, an invention of Taoism. Subsequently, her functions were attributed to various famous women on one ground or another. For instance, the cult is sometimes directed to one of the sisters of *Ch'ao kung-ming* 趙公明 (God of Riches, see Vol. XI, articles XI & XVII), apparently because of her use of the *Hwun yuen kin teu* 混元金斗 (2).

But the real holder of this transcendental office is:—

(4) Ta-nai-fu-jen 大奶夫人,

The honourable dame.

Her name was *Ch'en sz* 陳四 i. e. Ch'en the fourth. She lived at *Hia-tu* 下渡 in *Lo Hsien* 羅縣 in the District of Fuh chow 福州府. Her father was one *Ch'en kien-i* 陳諫議 an officer in the Tax-courts: her mother was one *Koh*. She had two brothers *Ch'en rh siang* 二相 and *Ch'en hai tsing* 海清.

In the first year of the *Kia hing* 嘉興 417 A. D. (regnal period of the 西涼 prince 李歆) a malignant genius appeared under the guise of a *she mu* 蛇母, "Mother of serpents", in the great grotto of *Ling ki* 靈氣大洞 at *Ku t'ien hsien* 古田縣

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(1) The artist of Fig. 224 would seem to have changed the 笙 into a dove or pigeon. See Vol. V (English Transl.), fig. 228, where 笙 plays a similar part in a rebus. The phrase is there writen out as 蘭生貴子, which suggests that 蘭 *lan* (orchis type of flower should be depicted here and note *lien* 蓮 (nenuphar). See also Vol. I. figg. 1, 3. [Translator]

(2) See Vol. I, p. 5.

(Fuhkien). This monster ate men and so the villagers of *Lin shui* 臨水村 built a temple for it and on the 9th. of the XIth. month annually sacrificed to the genius a boy and a girl in order that the sacrifice might satisfy the serpent (1).

Now *Kwan-yin* 觀音, on her way back to the South seas from the banquet of the Gods, passed by Fuh-chow 福州. From on high, she noted a diabolical emanation rising up from the ground. Thereupon, she cut off a finger which was changed into a ray of golden light and sank down into the bosom of the Lady *Co* 葛, wife of *Ch'en kien-i* 陳諫議. The woman was now pregnant.

On the day of her delivery, all the Immortals seemed to have come together for the event: music and the roll of drums was heard all about; the dwelling-house was filled with a marvellous radiance and a ravishing perfume. Hence the child was called *Tsin ku* 進姑 as being "forwarded" by the gods. It was the fifteenth of the first month in the first year of *Ta lih* 大歷 (a regnal period of the T'ang Emperor *Tai tsung* 唐代宗 i. e. 766 A. D.) Her elder brother *Rh siang* 二相 disciple of the Immortal *Yü kia ta shi* 瑜珈大師 (2) (apparently meaning "the Great Master of Yoga Doctrine") had from his teacher such magic power as enabled him to command the heavenly warriors and soldiers of the other world. When he passed through the village of *Lin shui*, the organizer of village feasts together with all the inhabitants begged him to free them from this monstrous serpent. Unfortunately *Rh siang* was drunk, when this request was made: so his summons to the heavenly cohorts went unheeded and the serpent thought it high time to snap him up. On that instant, *Yü kia* appeared in the air and

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(4) Cp. Article IV, No. III. 1.B. below for another type of human sacrifice to water spirits.

(2) See Vol. VI. p. 131: Vol. VIII, p. 706 for *Yoga* and *Tantra* Buddhism (瑜伽教) and its founders. Some of above story fits with *Vajramati* who in 120 A. D. introduced Yoga into China.

dropped a golden bell from his hand; the bell imprisoned *Rh siang* saving him from the serpent, but making it impossible for him to leave its confining shelter.

Now his sister *Tsin-ku* (*Ta-nai-fu-jen*) was greatly moved by her brother's plight and away she went to Mt. *Lü* 閭 to enlist the help of *Kiu lang fah shi* 九郎法師. He instructed her how to use the thunder-bolt for her purposes. So the first use she made of it was to free her brother by slaying the serpent.

Later, the Empress had come to the moment when she should bear a child, but she was in great danger. *Ta nai fu jen* came to her help and the heir to the Empire was happily born. Then the Emperor conferred on her the titles, "Honourable Dame, protectress of the Kingdom, Wondrous Benefactrix of Humanity". Moreover, he built her a temple at *Ku t'ien* 古田 in order that she might still protect the people from the small snake-spirits, brood of the "Mother of Serpents". On her part, she swore to guard the people from the torment of wicked spirits.

She was officially recognized as a divinity under the title of *Ts'ui sheng sheng mu* 催生聖母, "The Sage Mother of Speedy Accouchement". Posthumous honours were also conferred on both her parents, her two sisters and four other persons who had helped her to destroy the Snake-Spirit's temple, to wit, one *Chang* 張, one *Siao* 蕭, one *Liu* 劉 and one *Lien* 連 (1).

Two attendants.

In Buddhist temples, there are two additional attendants stationed by this goddess or by the Goddess of *T'ai shan* and these are 1. *P'ei shi niang niang* 培始娘娘 "The Nurse (Governess)", and *Yin mung niang niang*, 引蒙娘娘, "The Guiding Teacher". These are, as usual, mere inventions in order to provide the goddess with a retinue (2).

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(1) *Sheu-shen-ki* 搜神記 (下卷) pp. 5. 6.

(2) See plans of temples e. g. Vol. XI pp. 998,1000 (*Tai shan* Temple and *T'u shan* Temple 土山 in *Jukao*)

(5) Koh-ku 葛姑

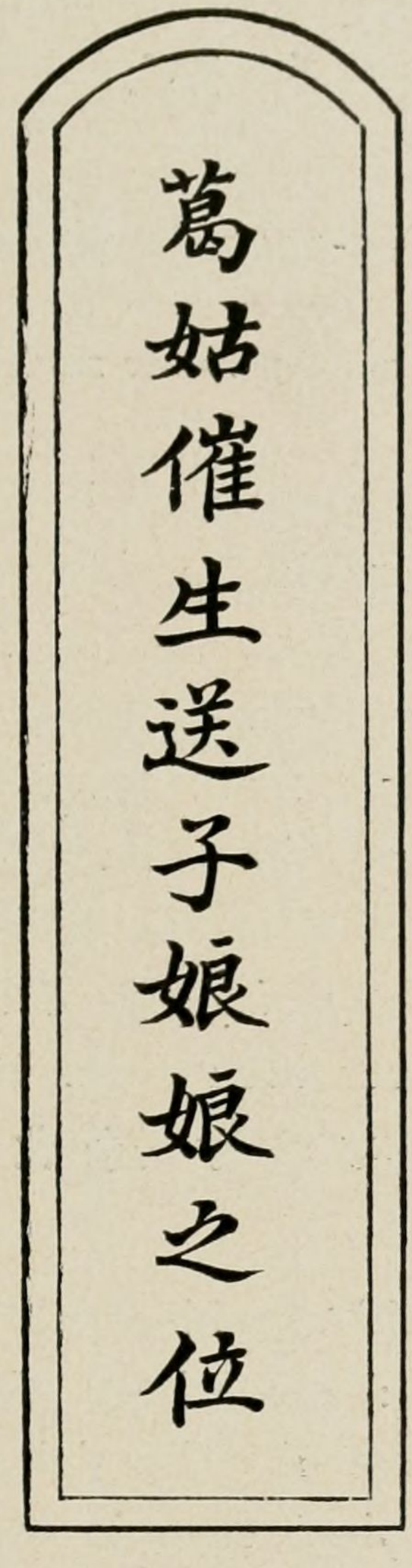
The midwife, Koh-ku.

In addition to the Chinese Lucina, there are local midwives whose services were so esteemed that they have deserved the honour of worship. Such for instance is *Koh ku.* She was born in the village of *Koh wu* 葛烏村 at ten *li* from the market-town *Pa kia tsi* (25 *li* from *Hwochow* 和州 in Anhwei). In recognition of her skill as a midwife, after her death a temple was raised in her honour in the village of *Liu kwoh siang* 劉國庠.

In this temple there are statues of *Koh ku* and her daughter. It appears that her daughter owes this distinction to the following circumstances. She had successfully replaced her mother once, when a call came to attend a very critical case, and the mother was not at home to answer the summons. When the mother came back, she roundly scolded her daughter for this breach of the conventions of maidenly modesty. The daughter feeling herself disgraced and guilty of disobedience committed suicide. Thereupon her intended husband was disconsolate, and all the village sympathized saying, "She was indeed a devoted girl: her death has been in itself the price of obedience". So they set her statue beside that of *Koh ku.*

This superstition started toward the early years of the Ts'ing Emperor *Kwang sü* 光緒 (1875-1908 A. D.); up to recent years, perhaps still, her birthday was kept as a feast in the countryside and even in the town of *Hwo chow.* On the 15th day of the second moon in the evening, incense is lit and crackers fired off in her honour, and on the 16th. the great feast, the *Koh ku hwui* 葛姑會, is held with procession, music and flags.

In temples of *Kwan yin, Koh ku's* tablet is often to be found with this inscription:



Koh ku ts'ui sheng sung tsze niang-niang chi wei

"(Tablet) abode of Dame *Koh ku*, speeder of births and giver of children".

In the three villages near the temple, from the first day of the first month until the fifteenth of the second, *Koh ku's* tablet is taken round from house to house so that each village enjoys the privilege of her presence for fifteen days.

When a woman is threatened with a difficult parturition, the tablet is brought to the house and set on a table between two lighted candles. Incense is then lit in the burner and all make prostration to the tablet.

§ IV.

(1) Teu-shen 痘神 (BT)C

Spirit specialist for small-pox.

Here again we have a Taoist invention, a mythical figure usually feminine, as a spirit watching over the behaviour of small pox. She had four sons, each of whom was affected by a kindred disease that however was differentiated from the others in each case by distinctive manifestations. Thus one had the black small-pox, a second the commoner type of the same, a third the scarlatina and the fourth had his face deeply pitted with the pox-scars. *Shang ti* 上帝 deified all four and gave them authority to protect men from like diseases. This is a variant of the *Yü hwa lung* story (余化龍 see Art. III, Small Pox Board, below).

The images of this goddess and her sons are treated arbitrarily by designers: sometimes they are represented as wrapped up in shawls just like the sick man afraid of the air and of chill, a very typical case in small-pox and connected with the fear of permanent marking.

(2) Pan-shen 瘢神

Spirits specialist for black small-pox.

An attendant on his mother, *T'eu shen niang-niang* (above).

When the pustules of the disease are greyish, the case is especially malignant and then the Taoist adepts ready to make profit of any chance have this divinity at call to be venerated in the afflicted households.

Fig. 225



L'esprit de la petite vérole.

The Goddess of small-pox.

痘

斑

Tcheng-chen. — Pan-chen.

The God prayed to in measles. — The God prayed to in black small-pox.

痲

疹

Ma-chen. Cha-chen

The God who heals the scars of small-pox. The God prayed to in scarlatina.

(3) Chen-shen 疹 神

Spirit specialist for measles.

Also an attendant on his mother (§ IV).

Chen 疹 is a more virulent form of measles that attacks adults as well as children.

(4) Sha-shen 痧 神

Spirit specialist for scarlatina (or measles ?).

Chinese peasants use the word *Sha* 痧 for a sort of scarlatina that frequently attacks children (1). It is at any rate a disease that attacks the skin as is evident from the temple statues of this divinity (fig 227) and is not the cholera usually indicated by *sha*.

(5) Ma-shen 痲 神

Spirit specialist for the scars of pock-marks.

Ma is used of many diseases, but here is specifically used for the scars remaining after small-pox.

V.

Wu-fang-shen 五 方 神 (BC)

Spirits of the five cardinal points.

On a small table beside the altar of the God of medicine, there are set five small statuettes amid which a sixth and larger figure presides (2). These are the *Five* Cardinal Points *Wu Fang* 五 方 along with *T'ai yih chen jen* 太 乙 眞 人 (3).

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(1) Commercial Press 辭 源 gives this meaning as *Sha tsze* 痧 子. See also for 痲.

(2) See plan of *T'ai shan miao* in Art. XXII below.

(3) See above: Vol. IX, Art. XII, p. 99 sqq.

When the Taoist adepts are summoned to perform their rites over a sick person, they bring these figures and dispose of them around the room in agreement with the points of the compass (1).

The legend dealing with these spirits is as follows. In 1125 B. C. the *Shang* 商 (*Yin* 殷) troops of the hateful tyrant *Chow sin* 紂辛 were fighting with the host (magic powers for the most part) of *Wu wang* 武王 founder of the Chow dynasty 周. Snow was lying three feet thick upon the ground when five men, each in garments of distinctive colour rode up to the palace and demanded an interview with *Wu wang*. The prince turned to his faithful minister and counsellor *Kiang tsze ya* 姜子牙 (2) for an explanation. The minister replied: "I understand that there is in the South a spirit named *Chuh yung* 祝蠔, in the North one called *Hüen ming* 玄冥, a third in the East by name *Keu mang* 句芒, the one of the West is styled *Juh shou* 蓐收. These four are the guardians of Your Majesty. The fifth is *Lung* (Dragon) 龍, the son of *Kung kung* 共工 (3), and is protector of the territory. They are the Spirits of the Five Cardinal Points. The difference of their colours has no significance." *Wu wang* then, much to the surprise of his guests, summoned them to his presence by name, bade them be seated and enquired as to their errand.

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(1) The colours in fig. 228 do not fit in with the normal convention, viz. red, south: black, north: white, west: green, east: yellow, centre. Yet the names given to these Spirits certainly denote a southern spirit of fire (red), a northern spirit of water (black), an eastern spirit of vegetation (green) and a spirit of late autumn or winter for the West. See Commercial Press 辭源.

(2) For an account of this arch-wizard, see above. Vol. IX.

(3) For *Kung kung* (originally a serpent monster with red-haired human head) see Mayers' Manual No. 284: also below Vol. XII, art XLVI and in this vol. art I § V (c). For *Keu lung* 勾龍 his son, a god of the *soil* (he here takes the central place of the *Yellow Lord Hwang ti*) see below, Vol. XI. art. VI. Patrons of soil: he is a dragon-hero confused with 社.

五方神

Ou-fang-chen — Esprits des cinq directions.

Wu-fang-shen — Gods of the Five Chinese Cardinal Points.

"Heaven", said they, "has transferred its mandate to *Chow* 周 and all spirits must now enter the obedience of *Chow*; so we have come to-day to receive orders from you". *Wu wang* begged to be excused because of his unworthiness of such high favour. *Kiang tsze ya* entertained them in the palace and treated them with great respect.

In the course of long conversations, they revealed that the crimes of *Chow sin* had let loose the six demons kings and their legions of devils, but that *Chen wu* 眞武 (1) the envoy of Heaven, clad in his golden cuirass and with his black flag unfurled had just won a brilliant victory over the infernal hosts. Two of these nether kings changed into serpent and tortoise had in fact been crushed beneath his feet: the conqueror had gone off up to heaven to enjoy there the glorious distinctions that had been awarded him (2).

From of old, the Five Directions were denoted by the Five Elements (行), viz. GOLD, WOOD, WATER, FIRE, EARTH, (W. E. N. S. and Centre); *Kin* 金, *Muh* 木, *Shui* 水, *Hwo* 火, *T'u* 土. And "presidents" over these were: (3) —*Chuh yung* as fire-spirit ruling in summer (south): *Keu mang* as wood or vegetation spirit ruling in spring (east): *Hüen ming* as water-spirit ruling in winter (north): *Juh sheu* ruling in autumn (west): for the fifth office of presidency over the earth, *Heu t'u* is named (see below, Vol. XI, art II) and he is identified in the

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(1) See above, Vol. IX, art. V, p. 20 sqq.

(2) *Shen-sien-t'ung-kien* 神仙通鑑, Bk. 4 art. 8, pp. 4-5.
Sheu-shen-ki 搜神記, Bk. I, p. 61-2.

(3) The names of these five spirits are said to have originally been titles of five dignities discharged by the four uncles of *Shao hao* 少昊 (mythical sovereign 2597-2513 B. C.) viz. *Chung, Kai, Siu, Hi* together with *Chwan hü's* grandson *Li* 黎 (顓頊, 2513-2435 B. C.) Subsequently these titles came to be regarded as names of men. (More probably all were divinities or heroes of religious cult. (Translator). Cp. *Tso chwan Chu Su*, Bk 53, p. 7. 12: Bk 48, p. 22.

Li ki (tsi fah) 禮記 (祭法) as a son of *Kung kung*. (There is also the *Keu Lung* mentioned in the note above).

A tuhemeristic explanation would see in these not original divinities, but titles of magistracies held by such persons as follows: "Fire" or *Chuh yung*, held by *Kao sin shi* 高辛氏 (i. e. Li 黎, grandson of *Chwan hü* 2513-2435 B. C.): "Wood" or *Keu mang* by *Chung* 重: "Gold i. e. Metal", or *Juh sheu* (?) held by *Kai* 該: "Water" or *Hüen ming* by the brothers *Siu* 修 and *Hi* 熙 (1), these four persons being uncles of *Shao hao* (2597-2513 B. C.). In this view, the presidents and their names attained first the distinction of divine honours and later on were connected with the Cardinal Points. In the article, below, on *T'ai sui*, an elaborate scheme of combinations for the Cardinal Points will be found and a study of it will show how much esoteric suggestion (2) can be derived at will from them (3).

These spirits will be found consorting with *Mi-lai fuh* 彌勒佛 (Buddha) or any other of the *P'u sahs* in the Buddhist temples or again to be equally at home with *Lao tsze* 老子 and his worthies in the Taoist shrines.

VI.

A new healing god.

Shen-siu-chi 沈秀之.

In 1913, this cult was started in the island of *Ts'ung ming* 崇明 and in the districts to the south-east of the island of *Hai men* 海門. Here is the history of its origin.

In the early "nineties", smugglers with a big consignment

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(1) Cp., above, article on the Rain Master.

(2) *Shen-sien-t'ung-kien* 神仙通鑑 Bk. 2, art. 2, p. 5.

(3) The Commercial Press 辭源 under 五方 and under the several names 勾芒, &c accepts these as originally names of spirits concerned with the Elements and the Seasons.

of salt landed on *Ts'ung ming* to enable the people to avoid the rigorous regime of the Salt Gabelle. Upon the officers of the Administration determining to attack the smugglers, one *Shen siu chi* 沈秀之, a doctor by profession, daring and eloquent by nature, took the lead of all the malcontents and peasants. He seized three officials and all the soldiers they had with them and held them prisoners. When, even with these hostages in his hands, the negotiations were producing no favourable result, he marched against the large market town *Pu ts'eng* on the south of the island and destroyed the official salt-sheds. The mandarins had then to come to terms. His success brought fame to *Shen* who was hencefoth regarded as the "Saviour of the People".

In 1912, the peasants, not particularly enamoured of the Republic and suffering from the oppression of the big land-owners, showed their discontent by pillaging the properties of some prosperous people against whom they had grievances. The authorities dispatched an armed force which arrested five persons. These were shot, but, as so often happens they were not the really guilty parties or the real ringleaders. Then the notables and the mandarins made a new search and arrested more important persons this time, amongst whom was a relative of our doctor. *Shen* raised his troops again, and the sub-prefect not feeling himself strong enough to put up a resistance yielded and sent *Shen* home with added glory. In memory of this success, the doctor had *Kwan ti's* temple (關帝 the famous fighter of the Three Kingdom Period 220-250 A. D. the God of War) restored, for he had a special devotion to this Spirit.

The next year, for the third time—and it was his ruin—he raised the people of the island against the government: the alleged reason now was the prohibition of opium and the punishment by fine of a member of his family for breach of the opium laws. On the 2nd. of May, two gun-boats landed parties to reinforce the troops on the island, and a regular drive was made to clear

up the malcontents. The old doctor deserted by his people fled to *Kwan ti's* temple: there he recommended his cause to the Spirit, snatched up an old sword and resolved to sell his life dearly but a volley of balls laid him dead at the feet of his beloved *P'u sah.*

Shortly, a petition was addressed to the Governor to have the memory of the "Saviour of the People" rehabilitated. In 1915, his image was still being pasted up in the houses and prayers for help in sickness were being made to him: the ashes of incense burned before his images or earth from his tomb was being used for medicine. The author himself during his visits as missionary saw the cult in actual vogue. Another missionary, Fr. Robinet, S. J. has recorded the full story of the above happenings in "Relations de Chine", Oct 1913, pp. 223-229.

But the events of the first month of 1914 may not be without interest here. Since the peasants were visiting *Shen's* grave by the thousand, the mandarin thought it high time to put an end to this growing cult. So, the body was exhumed and then reinterred among the executed criminals. But the worship still went on, and clumps of earth and bunches of grass were being taken away as relics from the field. To make a final sweep of the cult, the body was again exhumed, taken out to sea in a boat and dropped over-board with a stone about its neck. Yet even after that, pictures of this "divine" doctor were still pasted up for veneration in households and pilgrimages still visited the shrine of his tablet.

APPENDIX (T)

As Taoist books present different lists of the dignitaries of the Heavenly Board of Medicine, we give a variant below;

President: (Lu) *Pien tsioh* (盧) 扁鵲: Prince of Medicine.

First Assistant: *Sun chen jen* 孫眞人.

Second Assistant: *Wei chen jen* 韋眞人.

Two superintendants of pharmacies: *Li* 李 and *Chu* 朱.

Grand master of medical Formulary: *Chao* 趙.

The grand master: *Hü* 許, "*mainstay of humanity*".

Grand master of diagnosis: *Kao* 高 (Vol. IX p. 179).

Chief officer of the board: *T'ao* 陶.

The infallible doctor: *Ma* 馬, member of the Board.

Grand master of therapeutics: *Wang* 汪.

Heavenly doctor of cautery and acupuncture: *Shih fan chu* 石乏杵 (2).

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(2) *T'ai shang wu kih tung tsz'e chen yuen tien sin pao ch'an* 太上無極洞慈眞元天心寶懺.

ARTICLE III

TEU-SHEN 痘神 (TB)

The department of small-pox

The spirit in charge of small-pox is *Yü Hwa-lung* 余化龍, who shares his duties with his five sons *Yü Tah* 達, *Yü Chao* 兆. *Yü Kwang* 光, *Yü Sien* 先, *Yü Teh* 德. *Yü hwa lung* was military governor of the important fortress at the T'ung Gate (Pass) 潼關 (1) at the period of the *Shang* 商 *Chow* 周 wars (1154-1122 B. C.) — *Kiang tsze ya* 姜子牙, generalissimo of the *Chow* armies — we are, of course, dealing with legend rather than with bare history — was encamped opposite *T'ung-kwan*. Yü and his sons attempted to dislodge him but unsuccessfully: *Hwa lung* himself was wounded in the fight. So *Yü Teh* determined to have revenge by magic means: he let loose five bushels of pock-pustules in the enemy's camp under cover of night.

Wu wang, *Kiang tsze ya* and all his soldiers were attacked by the disease. General *Yang Tsien* 陽戩 (with his dog?), fortunately being absent, alone escaped, *Kiang tsze ya* sent him to the Fire cloud Cave *Hwo yun tung* 火雲洞 to ask *Fuh Hi* 伏羲 for suitable pills. *Fuh hi*, in turn, instructed *Shen Nung* 神農 to hand the envoy three magic pills. "The first", said he, "will cure *Wu wang*, the second *Kiang Tsze ya*, and the third is to be dissolved in water which, being sprinkled over the four corners of the camp, will destroy the venom of the small-pox." *Yang Tsien*, on his return to the camp, carried out the prescription, and all were cured instantly. *Kiang* then held a review, but the sight of his troops all disfigured by the pock-marks so

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(1) Pass at the elbow-bend of the Yellow River in the sub-prefecture of Hwa-yin, Shensi (華陰縣).

Fig. 229



Yu-hoa-long, esprit régent de la petite vérole.

Yü-hwa-lung. The God who happily terminates small-pox.

enraged him that he ordered an instant attack on the *T'ung kwan*. *Yü hwa lung* and his sons made a sortie. The sons fell in the first encounter, and the father for grief ran on his own sword and perished. After the final victory *Kiang tsze ya* (1) conferred on the five heroes offices and titles as follows: *Hwa lung* — "First Sovereign Ruler of the Small-Pox",: *Yü tah* — "True Spirit, Master of the Small-Pox in the East"; and the rest similarly after the fashion of the Five Cardinal Points — *Chao* getting the West, *Kwang* the South, *Sien* the North, and *Teh* the Centre (2).

Another averter of small-pox is *Chang yuen shwai* 張元帥 (a Taoist Generalissimo); an account of him will be found, above, in Vol. IX, p. 181.

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(1) At the famous Investiture of Divinities, see Vol. IX, p. 214.

(2) *Fung-shen-yen-i* 封神演義, *Hwui* 81. 82, 99 (large ed. Bk. XVII, p. 3, 10, 13, 16.: Bk. XX, p. 55).

ARTICLE IV

SHUI-FU 水府 (BT)C

The heavenly water board.

From the blending of typically Chinese conceptions with Taoistic and Buddhist theories, there has come into existence a whole scheme for the supernatural or transcendental administration of the waters on the earth or under the earth. This will be the subject of the present article.

The Dragon-King, the Chinese Poseidon or Neptune, has been already described in Vol. VII, Article XIX. We have here to analyse the composition of the High Ministry of the Waters-the Heavenly Water Board-with some account of the different wheels in the administration and of the tasks over which the various officials preside. By the help of the table which follows, the reader will be able to find his way about amid this press of dragons, spirits and genii. The complication of the table is indication enough that we cannot afford to treat each personage in detail, but merely shall indicate his name, function, some typical items from his record and the sources in which a fuller account will be found.

I TABLE

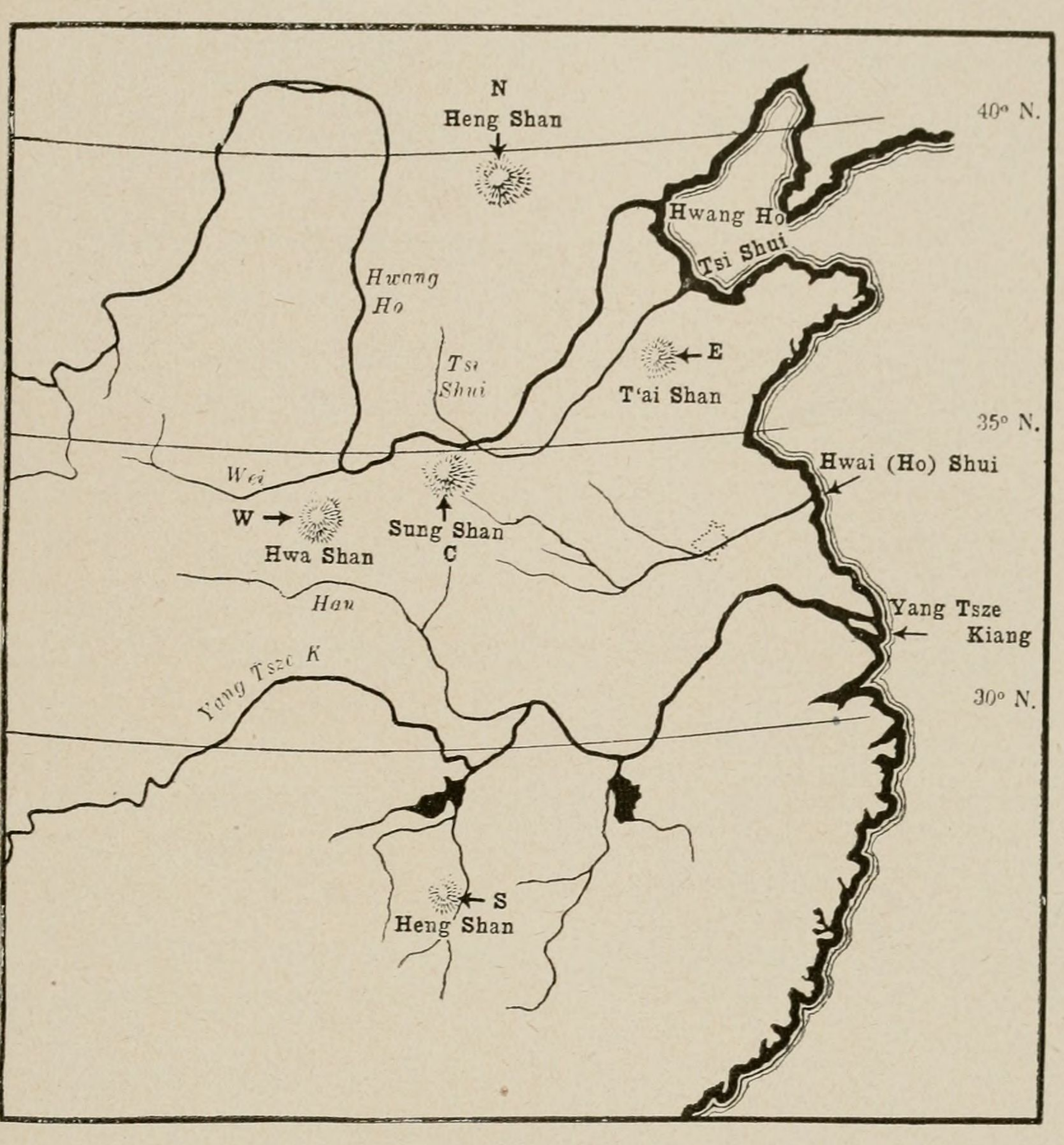
The supreme council of the water board.

PRESIDENT: The Sage Dragon, honoured by Heaven, of the Deep and Hallowed Cave, of the Luminous Valley, of the Rising Sun.

Water board for the seas:

The Kings of the Four Seas:

1) Dragon King of the Eastern Seas: *Kwang teh lung wang ta ti* 廣德龍王大帝.



China

The MIDDE KINGDOM. Temp. VIII-IV saec. B. C.

Map showing the **Four Rivers**
and
the **Five Sacred Peaks**

2) Dragon King of the Southern Seas: *Kwang li* &c. 廣利 &c.

3) Dragon King of the Western seas: *Kwang jun* &c. 廣潤 &c.

4) Dragon King of the Northern seas: *Kwang chih* &c. 廣澤 &c.

Water board for fresh waters:

The Kings of the Four Rivers.

1) Dragon King of the (Blue) River *Kiang* 江 (Yang tsz): *Kwang yuen lung wang da ti* 廣源龍王大帝 (expansive source)

2) Dragon King of the (Yellow) River 河: *Ling yuen* &c. 靈源 &c. (wondrous source)

3) Dragon King of the *Hwai* River 淮: *Ch'angyuen* &c. 長源 &c. (perpetual source)

4) Dragon King of the *Tsi* River 濟: *Ts'ing yuen* &c. 淸源 &c. (pure source)

(These four are called *Se tuh* 四瀆: *Four Rivers that flow into the Sea*, see section below.)

The Spirits of the Secondary Water-courses;

The Dragon Spirit of Rivers.
„ „ „ „ Sources.
„ „ „ „ Deep waters.
„ „ „ „ Caverns.
„ „ „ „ Torrents (1).

II TABLE

Complete scheme of the heavenly water board.

PRESIDENT: The Sage Dragon, (as above).

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(1) From the Taoistic *T'ai shang wu kih tuug tsze chen yueu tien sin pao ch'an* 太上無極洞慈眞元天心寶懺. Bk. 30. p. 38.

I Administration of sea waters (in general)

1. One prince of the kingdom of Yang 陽 who drowned himself and became Spirit of the Sea.
2. *Ma hien* 馬 銜.
3. The Spirit of the Sea who gave audience to *Ts'in shi hwang* (The Emperor 221 B. C.)
4. A Lady of Hetaera morals.
5. *Ch'ao hung* 晁 閎.

II Administration of sea waters (particularized).

A. Eastern Seas:

1. The Dragon King. *Kwang teh* 廣 德.
2. *O ming* 阿 明.
3. *Fung siu ts'ing* 馮 修 青 and a consort *Chu yin ngo* 朱 隱 我.
4. *Yü hao* 禺 貌 (禺 號).
5. *Keu mang* 勾 芒.

B. Southern Seas:

1. The Dragon King. *Kwang li*, 廣 利.
2, *Kü ch'eng* 巨 乘.
3. *Shî ch'ih* 祝 赤 and a consort *I yih liao* 翳 逸 寥.
4. *Puh t'ing wei yü* 不 廷 口 余.
5. *Chüh yung* 祝 融.

C. Western Seas:

1. The Dragon King, *Kwang jun* 廣 潤.
2. *Chuh leang* 祝 良.
3. *Keu ta k'iu peh* 勾 大 邱 百 with a consort *Ling su hien* 靈 索 簡.
4. *Yen tsz* 弇 玆.
5. *Juh sheu* 蓐 收.

D. Northern Seas:

1. The Dragon King, *Kwang chih* 廣 澤.



Yang-heou, L'esprit des mers — Ou-tse-siu, l'esprit des vagues — L'immortelle des eaux et l'esprit des marées.

Yang-heu. The God of the Seas — Wu-tze-sü, the God of the Waves — The Goddess of the Waters and the God of the Tides.

2. *Yü K'iang* 禺 彊.
3. *Shi yü chang li* 是 禹 帳 里 with a consort *Kieh lien kiao* 結 連 翹.
4. *Yü k'iang* (as above) 禺 彊.
5. *Hüen ming* 玄 冥.

III Administration of fresh waters.

A Spirits of the four great rivers (*sz-tuh* 四 瀆) (1).

a. The Kiang 江 (Yang tsz Kiang):

1. The Dragon King *Kwang yuen* (*Shuh yuen* 屬 原).
2. *Ki siang* 奇 相.
3. *Kiang nan peh* 江 南 伯.
4. *San sui fu* 三 水 府.

b. The Hwang Ho 河 (Yellow River):

1. The Dragon Kiang *Ling yuen* (*Ch'en sü* 陳 胥).
2. *Fung i* (Kung tsze) 馮 夷 (公 子).
3. *Lü kung tsze* 呂 公 子 and his consort (*Fung i* 馮 夷).
4. *Wu i* (*Fung i*) 無 夷 (馮 夷).
5. *Ping i* (*Fung i*) 冰 夷 (馮 夷).
6. *Peh lung* 白 龍 (White dragon "of the quenched eye").
7. The Count of the River-and his marriage.

c. The Hwai Kiver 淮:

1. The Dragon King *Ch'ang yuen* (*P'ei yueh* 裴 說).
2. *Wu chi k'i* 無 支 祁.

d. The Tsi River 濟:

1. The Dragon King *Ts'ing yuen*.

B Spirits of sundry bodies of waters.

The *Loh* River, 洛: *Mih fei* 宓 妃.

The *Han* 漢: *Ho ku* 河 姑.

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(1) All four once found their way immediately to the sea. The *Hwai* and the *Tsi* do so no longer.

T'ai hu Lake 太湖: *Yuh shi* 郁使 (*Shui p'ing wang* 水平王).

Lakes (*Tseh* 澤): *Wei she* 蜼蛇.

Dried up lakes: *Mien* 冕.

Ancient River-beds: *Wei she* 蝟蛇.

Ponds: *Ch'i* 池.

12 Rivers: *K'i* 溪.

Waves: 1. *Yang heu* 陽侯. 2. *Wu tsze zü* 吳子胥.

Wells.

C Spirits without defined jurisdiction.

Water spirits.

The Immortal *Liu i* 柳毅,

The Spirits—1. *Hüen ming* 玄冥. 2. *Wang siang* 罔象. (Both are *Shui tsing* 水精).

3. *K'ing ki* 慶忌. 4. *T'ien wu* 天吳. (*Kuh shen* 谷神).

The Immortal Lady of the Waters, *Hoh ku* 郝姑.

§ I The administration of sea waters (in general).

1. *Yang heu* 陽侯.

In various works these two words *Yang heu* are all that is given as information about this water-spirit. The writer of *Shi wen lei tsü* 事文類聚 adds that the spirit had been a marquis *Heu* 侯 of the Kingdom of *Yang* 陽 who drowned himself and thus became a spirit (1).

2. *Ma hien.*

This spirits is said to be like a dragon and has a horn on his head (2).

3. Visit of *Ts'in shi hwang* 秦始皇 (the famous "First Emperor" 220-209 B. C.) to the Spirits of the Sea, *Yang heu.*

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(1) *Shi-wen-lei-tsü (ts'ien tsih)* Bk. 17, p. 7.

(2) *Shan-hai-king tsah shuh* 山海經雜述 p. 17.

Shi hwang ascended Mt. *Chi feu* 之罘山 (Shantung near *Chefoo*) which projects into the sea like a promontory or peninsula. *Li sz* 李斯, his (in history much maligned) minister, had an inscription carved on stone there to record the achievements of his sovereign (1). Then a pavilion was raised on Mt. *Tan ya* 丹崖山 (2) from which to contemplate *P'ung lai* 蓬萊, the blessed isles of the genii (3). Now the Emperor was told by a Taoist adept *Puh shi* 博士 (Magister Artium) that there was a large oyster in the middle of the sea which produced a marvellous substance the accumulation of which made a tower called "The Sea Market". Each year at a certain period, this oyster emitted from its mouth breath like the rays of the sun. On the Emperor's expressing a desire to see this wonder *Puh shi* undertook to write to the Spirit of the Sea and arrange for a view on the morrow.

Following on this, the Emperor recalled a dream that had come to him some years before; two youths fought for the sun... one killed the other and carried off the prize (4).

Naturally having carried off the sun, he now desired to see the land where the sun rises. *Puh shi* assured him that it would be most easy, as he himself would undertake to beat up the rocks to make a causeway over the sea. The Taoist adept rang his magic bell, and earth and all its valleys trembled at the sound: he took his magic whip and the rocks rose up

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(1) See 金石索 for this inscription. *Li sz* is the famous reformer of the written characters.

(2) 丹 is the alchemist's crucible or alembic; the mountain is one of Taoist magic.

(3) The Emperor is supposed on the prompting of *Ngan k'i sheng* to have sent an expedition or expeditions under *Sü she* and *Lu ngao* to visit this Hy-brasil (explained as colonization of Japan).

(4) A presage of how the Ts'in prince *Cheng* 政 won in a very real sense for the first time the "empire" over China from the rival jealous states that were struggling for the hegemony at the close of the Chow period.

and swayed about. But the progress towards the sea was too slow: so *Puh shi* lashed them till the blood ran in such a flow that till this very day the rocks are still dabbled with their blood. The blocks arrived finally at the sea, but the building of the bridge proved an impossible task for any human power even though applying magic.

The Adept then sent another letter to the Spirit of the Sea asking him to set up a column and put a beam across it for a bridge. The spirits of the submarine realm rushed to do the Emperor's bidding whereupon the Emperor touched by their zeal asked for a personal interview. "Certainly", said *Yang heu*, "but only on condition that there must be no attempts to make my portrait, for my features and shape are rather ugly and repulsive". Then there rose up out of the sea fully made a causeway a hundred thousand feet in length, and along it, the Emperor rode on horseback attended by a numerous retinue. After a journey of some 30 *li* he arrived at the Sea Spirit's Palace.

Of course, there were clever draughtsmen and painters in the Emperor's suite, but they abstained from any attempt to draw the likeness of the Spirit. There was however one *Lu tung shi* 魯董師 ("Master Tung of Lu?") who had formerly drawn a picture of the Sea Spirit, but had left it at *Wei shui* 渭水; now he tried to hide in the water and make a sketch using his foot instead of his hand. Of course, the Sea Spirit detected him and in anger upbraided the Emperor, "You are breaking your word. Have you brought this *Lu* the Immortal here to insult me? Begone! On the instant!..... if you would not meet disaster? "The Emperor vaulted into the saddle and galloped away back as hard as he could. The instant he gained the shore, the stone causeway foundered, and the imperial retinue perished. One of the Court magicians told the monarch, "This spirit is as formidable as the thunderbolt, as venerable as a father: treated becomingly he becomes as pliable as a soldier in

the hands of his officer. This day indeed, a folly has been wrought". For several days, the waves of the sea lashed the shore with unparalleled fury, the work of the angry spirit. "What is his name?" asked the Emperor. "The Sea Spirit is *Yang heu*. The Queen of the Rivers and the President of the Waters are enraged against your Majesty for cheating him".

Shi hwang had the temple of *Yang chu ts'z* 阿主祠 built on Mt. *Chi feu* 之罘山 and a temple for the Sea Spirit erected at the base of Mt. *Wen teng* 文登山 (1).

4. *The Sea Spirit as a Hetaera*

In the first year of the Ming Emperor *Wu tsung* 武宗 (regnal title *Cheng teh* 正德 1506-1522 A.D.), one *Ch'eng tsai* 程宰 from the province of Anhwei betook himself with a considerable sum of money to *Liao yang* 遼陽 in Shensi. After some years of bad luck he was finally broken and had to take service with another trader.

One evening in the year 1518, a great storm burst in rain and wind: *Ch'eng* lay down to sleep. Suddenly he awoke with a start to find the room flooded with light as if it were day, and there he beheld three fair women with rosy faces and *green* hair under dainty hats adorned with blue feathers; round about them was a retinue of several hundred women. One of the three drew near and begged to be allowed to share his intimacy, upon which the other two vanished instantly with the whole train. The sole remaining damsel said to *Ch'eng*, "I am not an Immortal (仙); I am a sea spirit and we two are destined for each other (2). That is why I have come to-day to seek you out".

At cock-crow she disappeared. Every night she came, and regularly at cock-crow vanished (3).

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(1) *Shen-sien-t'ung-kien* 神仙通鑑 Bk. 7, art. 3, p. 2: art. 2, p. 7. *Yuen-k'ien-lei-han* 淵鑑類函 Bk. 320, p. 3.

(2) Cp. Chinese ideas of "marriages made in Heaven" 良緣, 姻緣.

(3) *Ku kin shuh hai shuh yuen ping tsih (Hai shen chwan)* 古今說海說淵丙集(海神傳).

5. *Ch'ao hung* 晁閎

According to the following legend from the *Shen sien t'ung kien* (1), the Spirit was *Ch'ao hung*.

Ju i 如意 (2) king of *Chao* 趙 appeared in sensible form to avenge himself on *Lü shi* 呂氏. He caused a tidal wave to flood the *K'iüng* Lake 邛池 (Szechwan) which caused the deaths of over 2000 people. The Sea Spirit, *Ch'ao hung*, then reported to *Shang ti* 上帝 that *Ju i* had used the sea waters without permission to do harm to the people. As a punishment, *Shang ti* turned him into the *Kiüng ch'i* dragon while taking from him all power over the rain and the lake-waters. Consequently after a drought, the lake dried up and the dragon was exposed to the burning heat of the sun. Added to the fever that consumed him interiorly, 84000 worms developed under the same number of scales that covered his body and thus he was racked with unspeakable agony.

One morning, a brilliant light lit up the clouds with rainbow-hues and amid the glory, there appeared a gracious figure crowned with violet locks that were bound in a knot on its head: its countenance shone pure and bright as the moon. In presence of this apparition the mountain genii and the water-spirits bent the knee, the air was fragrant as with incense and blossoms fluttered down from the skies.

Our unhappy dragon painfully lifted its head and moaning begged this powerful being for help. The heavenly bands told him that this was The Buddha *Shih kia wen* 釋迦文 (Cantonese nearer to the T'ang sounds reads: *Shek ka man*, i. e. Sakyamuni) on tour through the Eartern Lands. Buddha gave ear to his prayers, made him promise to forego his vengeance and to make reparation for his fault: then he granted a rein-

(1) Bk. 9, art. 4, p. 4.

(2) This name is usually given to a sceptre derived from India (sometimes explained as a back-scratcher to your satisfaction)

carnation in human form in the house of one *Chang yü* 張禹, mandarin of *Yang chow* 陽川. On rebirth, the dragon got the name of *Chang hün* 張勳 and became mandarin of *Ts'ing ho* 淸河縣 where he made a reputation for kindness and uprightness.

§ II Administration of sea waters: (specialized).

We now come to the delimitation of office.

1. *The four dragon kings.*

Each of the four has jurisdiction over one of the Four Seas (1).

Kwang teh 廣德 is the Sovereign of the Eastern Seas.
Kwang li 廣利 „ „ „ „ „ Southern Seas (2).
Kwang jun 廣閏 „ „ „ „ „ Western Seas.
Kwang tseh 廣澤 „ „ „ „ „ Northern Seas.

These are names invented probably by Taoism under the influence of Indian Buddhistic legends to indicate beings who are to be fitted into a system of transcendental government that reproduces the administration of this passing world (3).

In Vol. VII, Article XIX, above, the four dragon-kings (Nagas) of Buddhism have been described: *Ngao Kwang* 敖廣, *Ngao k'ie* 敖欠, *Ngao shun* 敖順, *Ngao jun* 敖潤. Here we come back to a subject that links them up with the Taoist genii and is a theme beloved by the artists of China.

The Eight Immortals (4) went to Mt. *Chang Li* 長離山 to celebrate the Birthday of *Sien wung* 仙翁 the God of Longe-

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(1) The Four Seas is a phrase for the whole known world around China.

The Seas on the North and the west must not be looked for on the map.

(2) Worshipped still by Hong kong boat-people.

(3) See reference under Table I above.

(4) See Vol. IX art. 7.

vity. A servant was to bring the presents which they would offer. On arrival at the sea-shore, the Immortals naturally started to walk across the waves. *Lan ts'ai hwo* 藍采和 reminded them that the servant could not follow them so simply and that they must devise a way of transport. *Ts'ao kwoh kiu* 曹國舅 took a plank (1) of cypress and transformed it into a raft on which the servant set off to follow his masters. But in mid-sea, a typhoon arose, capsized the raft, and both servant and gifts went to the bottom.

The Immortals guessed that this must be the doing of a water-demon: they must take to task for this the dragon King *Ngo k'in*. So *T'ieh kwai Li* 鐵拐李 took his gourd and turned its mouth towards the bottom of the sea. From it shot forth a ray of light so brilliant that it shone into the Palace of the Water King. *Ngao k'in* was of course puzzled by this sudden beam and sent a messenger in haste to find out the cause.

When the messenger found the Immortals, they told him how a violent storm, stirred up by some being's ill-will had wrecked their servant's craft and sunk the cargo of gifts. If *Lung wang* would but give up the servant and the presents, they would not make any more ado about the matter. When *Ngao k'in* heard this, he immediately suspected that his son was the culprit. He sent for him and soon had proofs of his guilt. Having been severely reprimanded, this young prince in high dudgeon took his sword and with a band of followers went to have it out with the complainants. Even from afar, he started to abuse them.

Han sian tsze 漢相子 was incensed by this undeserved railing and changing his flute (2) into fishing rod and tackle

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(1) *Ts'ao*, as his magic symbol, carries a pair of wooden castanets and it seems to be one of these (or of tablets) that he here uses.

(2) Vol IX identifies the flute-player as *Lan ts'ai hwo* (figg. 144 and 151 but see note on p. 42 there). Some confusion exists as to these two personages.

南海

東海





Roi-dragon des mers du Sud. Roi-dragon des mers de l'Est.

The Dragon King of the Southern Seas. The Dragon King of the Eastern Seas.

he hooked the dragon prince when within striking distance and kept him as a hostage. The prince's attendants now of course hastened back to apprise *Ngao k'in* of the unhappy plight of his son.

The Dragon King saw that he was in the wrong and was for giving back both presents and carrier, but his court officials were differently minded. They pointed out that the holding of the prince as captive went far beyond any loss the Immortals had sustained: it was an outrage which they would, if permitted, avenge. *Ngao k'in* yielded to the flattering advice and the troops of the sea got ready for the attack. The Immortals on the other hand had called up all the heroes of Taoism and in a few moments two formidable armies were on foot.

Hwai-nan-tze 淮南子 (1) tried to check the fight but failed. *Liu i* 柳毅 (2) son-in-law of the Dragon King of *Tung t'ing* Lake 洞庭 came with his spouse to beg *Ngao k'in* to settle the affair amicably, but had to retire without any success. Then the combat reached a pitch of fury. *Ngao k'in* was struck full on the head with an iron ball. It was becoming a tragic encounter, when suddenly *Ts'z hang ta shi* 慈航大士 (3) appeared and sprinkled the combatants with lustral water from a willow branch that dissipated all the other magic charms.

Shui kwan 水官, sovereign of the Water Element, (玄冥?) appeared and brought back *Ngao k'in* to reasonable-

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(1) *Hwai Nan-tsze* is a famous Taoist philosopher. See Vol. IX Art. XXIII (English Edition).

(2) One of the Immortals *Lü tung pin* is constantly associated with the willow Spirit (cp. Vol. IX, fig. 142, Vol. VI, fig.2.) *Liu* is here the word for willow 柳. One *Ki k'ang* formerly made the willow sacred to alchemy which is the chief study of the Immortals. It is passible that there is a play on the sounds *lü* and *liu*. Anyhow it is interesting to find "willow" appearing on the side of the Immortals.

(3) This is of course *Kwanyin* with her (or, if you wish, his) lustral water. Compare the section on the *Kin shan* Temple 金山 (below) for the title 大士 and the variation of sex. See also the preface to Vol. VI (English Ed.) p. XXII for this "Master of the Bark of Compassion" which is a special name given to *Kwan yin* who helps in this "Sea of Sorrow" 苦海. The willow branch and the lustral water are her implements.

ness by pointing out how much in the wrong he was and how he risked being degraded, if *Shang ti* should come to hear of the affair. *Ngao k'in* then restored the servant and the presents to the Immortals and had to tender an ample apology (1)

In this story, we have seemingly the struggle between Taoism and Buddhism, each represented by its divinities and heroes.

2. *The four seas and their spirits.*

The Eastern Seas:	*A-ming.*	阿明.
The Southern Seas:	*Kü-ch'eng.*	巨乘.
The Western Seas:	*Chuh-leang.*	祝良.
The Northern Seas:	*Yü-kiang.*	禹彊 (2).

These are mere variants for the personages enumerated in No. 5 below. Taoism has made spirits for the Four Seas out of the Spirits of the Four Cardinal Points and then has manufactured a new set of names for them.

O ming is *Keu mang* (Eastern, spring vegetation spirit) 勾芒.

Kü ch'eng is *Juh sheu* (Western Regent for autumn) 蓐收.

Yü k'iang is *Hüen ming* (Northern, winter and water Regent) 玄冥 (3).

3. *Ruling Couples.*

In the table II, above, there will be found in the third place under each of the Seas a pair of divinities. Nothing more is known about them (4).

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(1) *Shen-sien-t'ung-kien*, Bk. 22, art. 3, p. 6, 7, 8, 9,. The final scene when all reach the palace to congratulate Old Age seems to be the subject of the picture in Vol. VII fig 90.

(2) *Shi-wuh-i-ming-luh* 事物異名錄 Bk. 28, p. 6.

(3) *Shen-sien-t'ung-kien*, Bk. 2, art. 3, p. 5.
Suh wen hien t'ung k'ao 續文獻通考, Bk. 214, p. 5.

(4) *T'ai-p'ing-yü-lan* 太平御覽, Bk. 881, p. 4.
Suh wen hien t'ung k'ao, Bk. 214, p. 5: Bk. 208, p. 4.
Yuen-kien-lei-han 淵鑑類函, Bk. 320, p. 11.

北海

西海

Roi-dragon des mers du Nord. Roi-dragon des mers de l'Ouest.

The Dragon King of the Northern Seas. The Dragon King of the Western Seas.

4. The Spirit *Yü hao* 禹號 or 號 dwells on an island in the Eastern Sea. He has a human face but the body of a bird.

For ear-rings he wears two yellow serpents: beneath his feet are two more. This being is the grandson of *Hwang ti* 黃帝: his father was *Yü yang* 禺陽.

The Spirit *Puh t'ing wei yü* 不廷口余 dwells on an island in the Southern Seas. He is of human shape: two red serpents serve him as ear-rings and again two other red ones are under his feet. He is also known as *Puh fan hu yü* 不返胡余 (1).

The Spirit *Yen tsze* 弇茲 inhabits an isle of the Western Seas. His body is like *Yü hao*'s but his serpent accessories like those of the Southern Spirt.

Yü k'iang 禺彊 is on island in the Northern Seas. He too is described like *Yen tsze* as to body and serpents.

5. *Chuh yung* for the Southern Sea: *Keu mang* for the Eartern: *Juh shou* for the Western: *Hüen ming* for the Northern.

We have met these names already as the Spirits of the Cardinal Points. They are also regents of the Elements (Fire, Wood, Metal, Water) and of the Seasons (resp. Summer, Spring Autumn, Winter) (2).

§ III Administration of fresh waters.

1. *Spirits of the Four Great Rivers.*

A. Sz Tuh Shen 四瀆神

This name was given to the spirits presiding over the four great rivers that formerly flowed into the sea; *Kiang* 江

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(1) *Shan-hai-king* 山海經, Bk. 14, p. 5.
Luh shi heu ki 路史後紀 Bk. 5, p. 23.

(2) *T'ai p'ing yü*, Bk. 882, p. 4.
For opinion of modern research see Translator's Preface.

(the *Yang tsze kiang*), *Hwang Ho* 黃河 (the Yellow River), the *Hwai (Wei)* 淮, the *Tsi* 濟.

The term *Sz tuh* is explained by the ancient lexicon *Erh ya* 爾雅 (of disputed date but certainly as old as the Han dynasty) as the name of the "Four Rivers *Kiang, Hwai, Ho, Tsi, that flow into the sea*". The *Kiang* and the *Ho* still do so. The *Hwai* (Wei) having spread out in the *Hung-tze Hu* (Lake) 洪澤湖 (between the Kiangsu and Anhwei Provinces) and from there having an outlet into the Grand Canal now goes no nearer to the sea. At one time the Yellow River captured its lower course to the sea from the neighbourhood of *Hwai-yin* 淮陰縣. The river rises in Hunan in Mt. *T'ung peh* 桐柏 and was once so important that large regions were by name distinguished as lying along its eastern or more westerly reaches. Since the swing of the Yellow River to its northern bed in 1856 (fifth year of *Hien Feng* 咸豐), the name of the town *Hwai An* 淮安 remains as evidence of the old course.

The *Tsi*, though of old entering the sea over three hundred miles N.N.E. of the old mouth of the *Hwai*, was also captured by the Yellow River dragon. The old course has left a record in the names of *Tsinan* 濟南 and *Tsining* 濟寧. The river rose on the Honan side of Mt. *Wangwuh* 王屋 (frontiers of Honan and Shansi) crossed the Yellow River and then flowed parallel to it to the sea in the bed which the Yellow River uses to-day.

According to the Taoist book cited above in Table 1, four great Dragon Kings rule over the waters of these rivers:—

Kwang yuen	廣源	over the	*Yang tsze.*
Ling yuen	靈源	„	„	*Hwang Ho.*
Ch'ang Yuen	長源	„	„	*Hwai.*
Ts'ing yuen	清源	„	„	*Tsi.*

(These names mean respectively: Spacious or expansive; Wondrous or miraculous; Perpetual or long-lasting; Pure

四瀆王

Se-tou-chen — Esprits préposés aux quatre grands fleuves: Hoang-ho,Yang-tse, Hoai et Tsi.

Sze-tu-shen — Guardian Gods of China's Four Great Rivers: Hwang-ho,Yang-tze, Hwai and Tsi.

Sources. The names of the *Yang tsze* and the *Hwang Ho* seem specially apt.)

These Dragon Kings are related to certain definite personages whose names are given by the *Sheu shen ki* 搜神記 (1).

1. The Spirit of the *Yang tsze* is one *Shuh yuen* 屬原 of the Kingdom of *Ch'u* 楚 (lying around the middle and lower course of the River) where he was a high official. Having been granted the dignity of worship under the *T'ang* 唐 and *Sung* 宋, he received the title of King under the *Ming* 明. His full style is *Kwang yuen shun tsi wang* 廣源順濟王 (complacent helping king).

2. The Yellow River is ruled by *Ch'en sü* 陳胥 who lived in the *Han* 漢 period. The *T'ang* 唐 conferred on him two characters as a title of honour. The *Sung* 宋 added two more and the *Ming* 明 ranked him too as a king, to wit, *Ling yuen hung tsi wang* 靈源宏濟王 (ample helping king).

3. The *Hwai* spirit is a man of the *T'ang* period, one *P'ei yueh* 裴說 on whom, as before, *T'ang* and *Sung* conferred honorific characters and *Ming* a kingship viz, *Ch'ang yuen tsih tsi wang* 長源疾濟王 (swift helping king).

4. The *Tsi* spirit was, like the *Kiang* ruler, a high dignitary of the *Ch'u* 楚 kingdom and was also highly venerated by the *T'ang* and the *Sung*. The kingship granted by the *Ming* was styled, *Ts'ing yuen han tsi wang* 清源漢濟王 (King helper of the Han, i. e. Chinese) (2),

It may be noted that the course of the *Tsi* seems to have been captured by the Yellow River about the time of the *T'ang*, and that during the *Ming* its former course was occupied by the *Ta ts'ing ho* 大清河 when the Yellow River was finding its

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(1) First part (上卷) p. 22.

(2) *Shi wu i ming luh* 事物異名錄, Bk. 28, p. 7. (variant names).

way to the sea far off to the south by the former course of the *Hwai*.

B. **Spirits attached to the spirits of the four rivers.**

1. *Connected with the Kiang.*

a) *Ki siang* 奇相 (1).

b) The Count (Warden) of South of the *Kiang*: *Kiang nan poh* 江南伯 In Vol. IX art. XVIII we have already set forth how *Li ping* 李氷 (father of *Rh lang shen* 二郎神) fought and slew the *Kiang* Spirit.

Here is a variant account from the "Universal Mirror of Spirits and Genii" 神仙通鑑 (Bk, 2.. art. 4. p. 9).

Li Ping was a descendant of the Immortal *Li pa peh* 李八百 (Vol. IX p. 60). The "First Emperor" *Ts'in shi hwang* (220 B. C.) 秦始皇 named him Prefect of *Shuh* 蜀 (Szechwan). *Li* pierced a mountain to provide an outlet for flood waters and this innovation enraged the *Kiang* spirit. It appeared under the form of an ox but as suddenly disappeared again. But *Li* attacked it and cut off its head. This was the "Count of South of the Kiang."

Other authorities would say that it was rather the ruler of the *Kiang* (excavated by *Li* to provide an outlet) who is involved in this story.

c) *Yang tsze kiang San shui fu* 洋子江三水府

The Three Palaces (or Prefectures) of the *Yang Tsze* Waters. These are three temples. The farthest up is at the south of Mt. *Ma tang* 馬當 (Anhwei near Kiangsi border). This mountain is counted a stategic point for the defence of the river.

The middlemost is at the foot of Mt. *Ts'ai shih* 采石磯 (south of T'ai p'ing fu 太平府 Anhwei), a spur of *Niu chu* 牛

(1) *Shi-wu-i-ming-luh* 事物異名錄 Bk. 28, p. 7 (variant names).

渚. Here also is a point of military importance. In the *Sung* period, the god of the temple received the title of King Pacifier of the Kiang.

The palace of the lower reaches is the *Kin Shan* Monastery 金山寺 at *Chen kiang* 鎭江 (1) (capital of Kiangsu). Boats sailing on the *Yang tsze* make offerings of victims and silks here for a prosperous voyage and there are collectors who find the necessary funds for the annual feasts of the spirits.

Excursus

a) As this last temple is mentioned in such Buddhist books as the *Si yeu ki* 西遊記 (2) and the *Poh shi chwan* 白史傳, we give a fuller account of it here.

The Monastery-temple of the Gold Mountain

Kin shan sze 金山寺.

Kin shan stands on the right bank of the *Yang tsze*, west of *Chen kiang* at a distance of about one *li* (the third of a mile) from the western end of the concession boundary. A five-story tower of elegant shape crowns the buildings dominating the river.

On entering, the visitor is confronted with the Falstaffian Buddha *Maitreya* 彌勒佛 squatting in his turret as guardian of the precincts (3). Behind him opens out a vast vestibule at the sides of which are four gigantic statues-about fifteen feet in height-of the Four Heavenly Kings, *Sz ta kin kang* 四大金剛 inner guardians of the monks and monastery. Crossing an inner court, one enters the great Hall. On the altar are two Buddhist triads. Facing north are gigantic statues of *Sakyamuni* 釋迦佛, *Baishajyaguru* 藥師佛 and *Maitreya*, 彌勒佛 i. e. the Buddhas of Present, Past and Future. Beside *Sakyamuni* in the

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(1) Means: "Guarding the River".

(2) There are two books of this name. One is a sobre book of travels (to Persia) the other is a romance. The reference is to the latter.

(3) Those who wish for more details about these Buddhas will find such in Vol VI & Vol. XV. For the Four Heavenly Kings & *Li*, Vol VII pp. 394, Vol. IX p. 95: for Wei t'o (Weda) Vol. VII, art 13,

centre, stand his two disciples, the old *Kasyâpa* and the young *Ananda* (see, above, Vol. VII, p. 336, 369, *Sravakas*). Right and left of the altar are the two guardians *Li*, the Tower-bearer 托塔李天王 and *Wei t'o* 韋馱(陀). Facing South is the Triad (*San ta shi:* Three Great Masters 三大士): *Kwan-yin* 觀音, *Manjusri* 文殊 *Samantabhadra* 普賢 (*P'u hien*): *Kwan-yin* rides on a sea-monster over the waves: near by are the rocks of her sacred isle *P'u t'u* (cp. Potala) 普陀 and, in these, sundry immortals and Buddhas are housed. The Golden Boy *Shan tsai* 善才 and the Naga Maiden *Lung Nü* 龍女 are as usual in attendance on the divinity whom the authorities of the temple recognize as formerly having been a god-not a goddess.

Tha second large hall is or was the Hall of the *Yang tsze* Spirit, *Kiang shen* 江神. Serving as a military barracks at the time of the author's visit it retained of its former glories only one ordinary sized statue of the god in a lateral niche, viz. a fish about 3 metres in length carved in wood and a copper plaque with the honorific titles of the god.

The third hall contains *Kwan yin*, "patron of offspring", with statues of the Buddhist trio *Ti ts'ang wang* 地藏王 (*Kshitigarbha* see Vol. VII) &c. about her. A special little shrine to the left contains the "thousand-handed" *Kwan yin*.

The tower crowning the buildings is reached by rock-cut steps. A small gratuity secures permission to ascend. As usual it is octagonal and has galleries marking each of the stories. The central pillar round which a fair stairway enables one to mount to the very top has niches made in it at each floor, and these niches contain a statue or statues. Also, at each level, there are wall-alcoves which contain four Buddhas, each statue being identified by an inscription in gilt lettering.

The more important figures, those in the central pillar are as follows;

1st. floor: *Sakyamuni, Manjusri, Samantabhadra.*
2nd.: *Ti ts'ang wang*, the Four Heavenly kings.

3rd.: *Sakyamuni* arrived at supreme perfection.
4th.: *Sakyamuni* penitent before arriving at perfection.

A bird perches on his grotto.

Higher up, space allows of only smaller statues which do not possess any special interest.

A visit to a smoky grotto, reeking with the acrid odour of "joss-sticks" rounds off a tour of the cult buildings. Here there are two ugly statuettes, *Kwan yin* and *Yen kwang p'u sah* (Goddess of Eyesight): strings of cash hang as ex-votos for the former. In the depths of this grotto, sticks of incense are burning night and day before the statue of one *P'ei t'eu t'o* 裴頭陀, a Hunanese (so say the monks) who discovered gold in what was then called *Feu yuh* Mountain 浮玉山 ("Floating Jade" Mountain: it stood amid the waters of the River at one time as a kind of mountain-island). He is said to have built the temple with the proceeds of his mining and the name was then changed to "Gold Mountain". *P'ei* has a grotto all to himself at the top of the mountain. The temple was already standing in the time of the T'ang Emperor *Ming hwang* (i. e. *Hüen tsung* 玄宗) 唐明皇 713-756 A. D. a period of great importance for the history of cult in China, when *Tang yoh shan* 唐若山 landed at it (1).

Yen-kiang-yeu-yih-shen 沿江遊奕神

b) *Apparition to Ch'en yao tsz* 陳堯咨.

One *Ch'en yao tsz* sailing on the *Kiang* put ashore at *San shan ki* 三山磯 (Kiangsu to the south-west of Kiang ning 江寧 i. e. Nanking). An old man approached him and warned him not to set sail on the morrow since many ships were to be lost in a fierce storm. On the following morning, a glorious day broke and the crew wanted to weigh anchor. But towards midday, without any warning, a dreadful hurricane swooped

(1) *Chen-sien-t'ung-kien* 神仙通鑑, Bk. 14, art. 6, p. 1.

down and sank all the ships sailing on the river. Huge waves battered *Ch'eng's* boat and he was almost dead for fear. Thereupon the old man again appeared "I am not," said he, "a mortal, but a spirit. You are destined to be a minister of state, and it is my duty to protect you". *Yao tsz* asked how he might repay such kindness. The spirit replied, "I do not want any reward. I am the River's Dragon Spirit: and as you are a "superior man", I must protect you. My only request is that on your elevation to rank of minister, you would get me a copy of the *Kin kwang ming king* 金光明經 (1)". *Yao tsz* undertook to do so and when, in fact he became a minister, he sent a representative to cast three copies of the work into the river at *San shan ki*. Afterwards, the old man again appeared to Ch'eng in a dream holding the three copies in his hand and said, "It was indeed very kind of you to have sent me three copies, when I asked you only for one." Then he read a few pages of the text and disappeared (2).

2. *Yellow River secondary divinities.*

a) *Fung i* 馮夷.

The Count of the Yellow River is of the *Fung* 馮 family. *I* 夷 is his cognomen with the added name *Kung tsze* 公子 ("Princeling's son") (3).

b) *Lü kung tsze* 呂公子 (4).

According to others this is the name of the Count, and it is his wife who would then be *Fung I*.

c) *Wu i* 無夷.

This personage is regent of the *Hwai* as well as of the

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(1) A Sutra of "The Golden Bright Brilliancy" (?) though it seems to be rather Taoism than Buddhism. A certain magic plant that shines in the dark is spoken of both as "*Kin kwang*" and "*ming*".

(2) *Sheu-shen-ki* (first part) 搜神記, p. 51.

(3) *Suh wen hien t'ung kao* 續文獻通考, Bk. 214, p. 1.

(4) *T'ai-p'ing-yü-kien* 太平御鑑, Bk. 881, p. 4.
Yuen-kien-lei-han 淵鑑類函, Bk. 320, p. 11.

Yellow River, for he resides in the former. It is merely another name for *Fung i* (1),

d) *Ping i* 氷夷.

On a plateau to the south of the *Kwun Lun* Mountains 崑崙 (the source of the Yellow River is vaguely indicated by this locality), there is a forest that covers some 300 *lis*. Amid this, there is a chasm two-thousand four hundred feet in depth full of water. *Ping i* is its regent. He is like a man in appearance: he has two dragons as steeds. Again another variant of *Fung i* (2).

Who then is Fung i Count of the Yellow River? Accounts make him out to be a native of Shensi from *Hwa yin hsien* 華陰縣 (3). Varying versions of his tale record that he was invested with the rank of count of the Yellow River, either after his attaining to the knowledge of the great esoteric secret or after death by drowning while trying to cross the river. Another author describes him as hiding himself in the depths, when he became an adept and exercising his office there. Another history asserts that he was in high antiquity a tributary king much beloved of his people who paid him posthumous reverence under the title of River Count. He rules in his abysmal chasm while his descendants rule along the banks (4).

e) *A white Dragon.*

The River Regent one day changed into a white dragon and

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(1) *Muh-t'ien-tsze-chwan* 穆天子傳 Bk. 1, p. 4.

(2) *Shan-hai-king* 山海經, Bk. 12, p. 5.

(3) *Sz shu tsze ku (vid* 馮) 四書字詁 Bk. 41, p. 10.

Heu Han shu. Chang-heng-chwan 後漢書張衡傳 (註) (Commentary) Bk. 41. p. 10.

Shi-wen-lei-tsü 事文類聚 *ts'ien tsih* (前集), Bk. 17, p. 7.

Shi-ki-ts'eh-i 史記測議, Bk. 126, p. 14.

(4) *Poh wuh chi* 博物志, Bk. 71, p. 21.

Hwai nan tsze describes him as charioteer of "Ta ping" 大丙 driving through the heavens on the clouds &c. see 楚辭 Supplement s. v. Ta ping.

while thus metamorphosed had his left eye pierced by an arrow shot at him by the archer *I* (1).

Excursus.

The River Count's Marriage.

In antiquity this was really a species of human sacrifice by which maidens were wedded to the River God by drowning performed with ritual ceremony. Here is an incident recording the intervention of a daring magistrate of good sense. A similar case is described in Vol. IX, p. 129.

In the reign of the first prince of the *Wei wen heu* 魏文侯 (423-386 B. C.), there was one *Si men pao* 西門豹 who filled the office of sub-prefect (?) in the ancient town of Yeh 鄴 (modern Honan in *Lin Chang hsien* 臨漳縣 of *Chang teh fu* 彰德府-this is now far from the Yellow River but was then one of the two sanctuaries of the River God).

Three district officials and a tax collector were squeezing from the poor each year some millions of cash for the expenses entailed by the "Count's Marriage". Of these monies, a few hundred thousand covered the actual costs of the ceremony and of the shamans attending: the rest lined the pockets of the collectors.

The shamans went from house to house in their search for a young girl of remarkable beauty who would be worthy of marriage with the River Spirit. On being selected, she was clad in new robes and had to keep a fast for ten days in a sort of floating palace. Then she was arrayed richly as a young bride and taken away some ten *li* to the middle of the stream and there consigned to the waves. This custom had of course the effect that any parent whose daughter was likely to be

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(1) *Ch'u ts'i tsih chu* 辭楚集注 Bk. 3, p. 7.

This Heracles—archer *How I* 后羿 is one of the puzzles of legend and history (?). Modern authorities make one "divine archer" out of would—be historical personages who crop up over 505 or more years in the III millennium. B. C.: See Maspero. La Chine antique pp. 29, 33, 173. Mayers. Manual: *How I* (I & II) 178, 179.

chosen took care to send her away into safety beforehand. But there ran a popular saying, "If the Count of the River does not get his wife, a flood shall spread ruin".

Now on the day fixed for the ceremony, *Si men pao* came too down to the river as if to take part. He found gathered there the three corrupt officials, the tax-gatherer, the whole body of "notables" and a crowd of two or three thousand spectators. An old beldame of some 70 years presided over the rite (a shaman sorceress) and she had a suite about her of 1000 women in pied colours. *Si men pao* demanded that the bride be brought to him that he might judge of her beauty. On their bringing her forth from behind a curtain, he scrutinized her closely for a time. "This girl," said he, "is not handsome at all. Send the Lady President to tell the River Count that he must wait till a more worthy person may be chosen. To-morrow she shall be delivered him". The mandarin's lackeys seized the old beldame and flung her into the river.

The sub-prefect, after a short pause, continued, "Why is she so slow in coming back? Let one of her suite follow her to give her a reminder. "An attendant was then sent after her mistress. When two more had been forced to follow, *Si men pao* turned to the district officials." "These women", said he, "do not know how to manage. The three district officials must go in person to arrange with the River Count." Their turn then came.

The notables and the rest then began to grow alarmed. "As there is nobody coming back, I shall have to send the notables to urge their return." At this, notables, taxgatherer and the rest flung themselves on their knees and made "kow-tows" till their foreheads ran blood.

"Very well," said the Sub-prefect, "let us wait a while, as the River Count is so slow in coming." Then he bade the collector of taxes dismiss the assembly (1).

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(1) Cp. Vol. XII. p. 1100 for another instance.

That was the end of the rite of the River Count's Marriage at *Ye* (1).

3. *Spirits Associated with the Hwai* 淮.

The Great *Yü* 禹 (traditionally 2205-2197 B. C.) went thrice to Mt. *T'ung peh* 桐柏山, source of the *Hwai* to regulate the river's course. But the work had to be broken off on each occasion, for the River Spirit would raise a furious gale with thunder that made the rocks echo and the woods groan. So *Yü* grew angry and had the River Spirit of the Hwai and the Kwo, its tributary 渦, (2) arrested. This spirit's name was *Wu chi k'i* 無支祁. (or 巫 "sorcerer") He was a glib-tongued spirit that knew intimately all the depths and shallows of the *Hwai* aud the *Kiang* and the exact distance that lay between them. He was like a monkey in appearance; had a flat nose, a high forehead: his fur was grey, his eyes gleamed golden in a white head and his teeth were snowy white: his neck was over a hundred feet long: his strength exceeded that of nine elephants. Yü handed him over to *Heu tsih* 后稷 (3) who putting a collar about his neck tied him up: then he hung a little golden bell on his nose and led him away to the foot of the Tortoise Mountain, *Kwei shan* 龜山 (4). Since that the Hwai has flowed

(1) *Shi ki ts'eh i* 史記測議 Bk. 126, p. 14. But see *Maspero*, La *Chine* the antique who records the continuance with official sanction of the rite at River Count's other sanctuary at *Lin tsin* (facing confluance of the *Lo* and *wei*).

(2) The *Kwo* 渦 comes from Honan, flows by *Poh chow* 亳州, *Kwo yang* 渦陽, *Mung ch'eng* 蒙城 and at *Hwai yuen* 懷遠 joins the *Hwai*.

(3) For the God of the Panicled Millet, see Vol. XI, pp. 861. 863. 865. Another instance of a god reduced by euhemerism to "history".

(4) *Kwei shan* is in *Hü i hsien* 盱眙縣 (*Se chow* 泗州 in Anhwei). The town of *Hü i* lies to S. E. of the Lake *Hung tseh* 洪澤 near the inflow of the *Hwai*. The site is very picturesque, as the town is built amphitheatre-wise on the side of a small mountain; its streets zig-zag up the slopes. The top of the mountain commands a wide view over lake and whole countryside.

The legend quoted in the text is current in the district and the boat-people declare that the end of the chain tying up the spirit beneath the waters is still visible.

Of course, there are variants in the popular images. The author acquired a painting entitled *Shui yen Se chow* 水淹泗州, "*Water destroys Se chow*" which would make it the River Spirit's doing to have submerged that town, though usually it is attributed to the *Goddess of Se chow* viz. *Shui mu niang niang* (see Appendix below).

quietly in its bed (1).

During the regnal period *Yung t'ai* 永泰 (765-6 A. D.) of the T'ang Emperor *Tai tsung* 唐代宗, when a fisherman was casting his line at the foot of Mt. *Kwei*, he hooked an invisible being: it was night: the fisherman fell into the water and could see a long iron chain girding the base of the mountain. He could see a monster like a monkey squatting motionless, as if besotten with drink: from its mouth there streamed a foul foam that inspired terror.

South-east of the mountain is a precipitous rock that falls away to a sheer abyss. Here is the dungeon of the River Spirit. In 765 A. D., one *Li t'ang* 李湯 sub-prefect of *Shan yang* 山陽縣 (Kiangsu) had the chain hauled up by a team of fifty oxen. At the end, there came into view a monkey over fifty feet in height, but he suddenly plunged back into the water carrying all the oxen with him (2).

II Spirits presiding over other waters.

1. The River *Loh* 洛 (which rises in Shansi and passing *Honanfu* 河南府 on the south flows into the Yellow River NE. of *Kung hsien* 鞏縣).

The spirit of this river is *Mih fei* 宓妃, a daughter of *Mih i* 宓義 (another name for *Fuh hi*, the legendary Emperor of 2800 A. C.). This woman was said to have drowned herself in the Loh River and thus become the Spirit of the River (3).

Usually however it is the Queen *Chen* 甄 who is counted to be this river's presiding genius. This belief is based on a legend which is supposed to have taken place at the epoch of

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(1) *Luh shi yü lun* 路史餘論 Bk. 9, p. 8.
Shan-hai-king (Commentary) 山海經, (註) Bk. 14, p. 8.
Shi-wen-lei-tsü (first section) 事文類聚 (前集) Bk. 17, p. 7.

(2) *Choh keng luh* 輟耕錄 Bk. 29, p. 16.
Ming yih t'ung chi 明一統志 Bk. 7, p. 7.
Luh shi yü lun 路史餘論 Bk. 9. p. 8.

(3) *Wen sin tiao lung* 文心雕龍 Bk. 8, p. 5.

the Three Kingdoms in the *T'ai hwa* period 227-233 A. D. (太和) of the Wei ruler *Ming ti* 魏明帝.

A scholar, by name *Siao kwang* 蕭曠 once was walking eastward along the banks of the *Loh*. On coming to the hostelry of "True Filial Piety", he determined to spend the night in the "Twofold Elegance Pavilion". The moon shone in the sky and a gentle breeze was stirring. *Kwang*, a skilful lutenist, took up his instrument and wedded sad strains to the beauty of the night. Suddenly from out the waters came a sighing that ever drew nearer and nearer until at last a fair woman appeared. *Kwang* lay down his lute, saluted her courteously and asked her name.

"I am", said she, "the female Spirit of the River *Loh*. Do you know that *Ch'en sz wang* 陳思王 (2) made a poem to do me honour?"

"Yes, truly I know," said the scholar, "but I have heard that his "Loh Spirit" is Queen Chen (2). *Ch'en sz wang* met her soul on the waters of the *Loh* and dedicated to her a poem, the *Kan chen fu* 感甄賦; "Elegy of the Passion for Chen".

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(1) *Ch'en sz wang* is the posthumous title of *Ts'ao chih* 曹植 also called *Ts'ao tsze kien* 曹子建, brother on the mother's side of *Ts'ao pei* 曹丕 i. e. *Wen ti* 文帝 the Wei ruler of 220 A. D. The title of *Ch'en sz wang* indicates that he, under the posthumous style of *Sz wen* 思文 ("thoughtful composition"), was the holder of the Regency of the Kingdom of Ch'en 陳. This is the poet of the famous "Seven Paces Poem". See Mayers, Chinese Reader's Manual, *Ts'ao chih* (N° 759).

(2) Queen *Chen's* father was one *Chen yih* 甄逸 and her mother was a *Chang* 張. Her first husband was the youngest son of *Yüan shao* 袁紹 (at first a helper of *Tung cho*, then leader of the confederacy on the side of *Ts'ao ts'ao* against his former ally but changed again and again). After the reduction of *Ki chow* 冀州, the Emperor *Wen ti* 文帝, son of *Ts'ao ts'ao*, was captivated by her beauty and took her to wife. She bore him a son who was to be *Ming ti* 明帝, but calumniators succeeded in 221 A. D. in so poisoning her lord's mind that he had her put to death. *Ch'en sz wang* was the Emperor's brother: hence the tragedy.

Cp. *San kwoh chi wei shu* 三國志魏書 Bk. p. 2.

But reflecting afterwards that this title was not happy, he changed it to "An Elegy for The *Loh* Spirit". It was not his original wish to dedicate it to the Mih fei 宓妃.

"But I am Queen *Chen*" explained the fair lady, "As a punishment for liking too well the poetry of *Ch'en sz wang*, the Emperor *Wen* left me in a dungeon to die. When my soul left my body, it met *Ch'en* on the waters of the *Loh* and at the tale of my woe, his love burst forth in song. He was sensitive to the impropriety of the real title and so he changed the name of his elegy" (1).

2. *The Spirit of the Han.*

The Han is an important tributary of the *Yang tsze*: rising in the mountains S. E. of Shensi it crosses the province from W. to E. and then flows through Hupeh into the main river between ***Hankow*** and ***Hanyang*** (lit.: Mouth of the Han, North of the Han). Its guardian spirit is a fair traveller named Madame River, *Ho ku* 河姑 (2).

3. *Spirit presiding over Lake T'ai hu* 大湖 (S. E. of Suchow fu 蘇州府 between Kiangsu and Chekiang).

This spirit is usually designated as *Shui p'ing wang* 水平王, the King or Prince of the Calm Waters. He is the son of a concubine of *Heu tsih* 后稷; he helped the Great Yü in his drainage schemes (大禹 2205-2197 B. C.) by teaching the people how to dig canals. After his death he was worshipped (3).

Others would have it that the spirit was one *Yuh shi* 郁使, a prefect of *Yung chow* 雍州 (Shensi).

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(1) *Wen sin tiao lung* 文心雕龍, Bk. 8, p. 5.

Tuh shi fang yü ki yao 讀史方輿紀要 *Lung wei pi shu* 龍威秘書 *(Loh shui chwan)* 4th. Section, art. 3, p. 4.

(2) *Yuen chen tsze* (Last Vol.) 元眞子 (下卷) p. 1.

Shih-wu-i-ming-luh 事物異名錄 Bk. 28, p. 7.

(3) Probably an attempt to rationalize a divinity *Heu tsih*, supposedly a minister of agriculture of end of III Millennium, is millet regarded as divinity.

A third account gives *Su chow* 蘇州 (Kiangsu) as his birthplace. The Han Emperor *Hwui ti* 漢惠帝 194-187 A. D. entrusted him with the prefecture of *Yung chow* 雍州 and he discharged the office so well that the people all honoured him as a spirit after his death. In the second year of the regnal period *T'ung kwang* 同光 924 A. D., (Posterior T'ang Emperor *Chwang tsung* 後唐莊宗), the posthumous title for himself of "King" and the dignity of marshals for his two sons were decreed by *Ts'ien liao* (or *kiao*) 錢鏐 Prince of *Wu* and *Yüeh* 吳越王 whose capital was at *Hang chow* 杭州 (1).

4. *Spirits of the Lake Tseh* 澤.

In the lakes there lived a water-snake, *Wei* 蜼 or 蝟 (Kwei?) (2). He is as thick as a chariot wheel is broad, while he is as long as the shaft. He wears violet-hued clothes with a red hat. Terrified by the rumblings of the thunder he stands erect and clasps his head (a surian?) (3).

5. *Spirit of Ancient Lakes* (lacustrine sites).

The spirit of these is a five-coloured serpent called *Mien* 蜸 with two heads on one body. Invoking him by name, one can send him in search of precious metals (4).

6. *Ancient River Beds.*

The *Wei* or *Kwei* serpent mentioned in 4. above. Invoked he can be made to fetch fish and tortoises (5).

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(1) For *Ts'ien liao*, see Mayers, Manual, No. 772 or the s. v.

For Lake Spirit, See *Kien lung Su chow fu chi* Bk. 21, p. 38.

For Lake Spirit, See *T'ai ku pei kao* Bk. 6, p. 5.

(2) *K'ang hsi's* Dictionary under explains this as a serpent having two heads on one body, the transcendant Spirit of dried-up streams. The sound is given as *Wei* or *Kwei*.

(3) *P'an chu chwang tsze tah sheng pien* 潘注莊子達生篇 Bk. 3, p. 15.

Süen chu chwang tsze wai pien tah sheng 宣注莊子外篇 Bk. 2. p. 102.

(4) *Shi wuh i ming luh* 事物異名錄 Bk. 28, p. 6.

(5) *Cheng tsze t'ung* 正字通 *character* 蜼.

7. *Spirits of Ponds, Ch'i* 池.

One evening, the Emperor (Eastern Tsin) *Hiao wu ti* 東晉孝武帝 (373-397 A. D.) saw under one of the windows of his palace and somewhat to the North (i. e. the direction of the Water Element) a being clad in a simple dress set off by a yellow ribbon with two white borders. The creature's whole body was streaming with water. It claimed to be the Spirit of the *Hwa lin* Pond 華林 and gave its name as *Lin ts'en* 淋涔 ("Dripping Streams"). The Spirit promised luck and protection for whoever would do it honour. The Emperor in a drunken fit seized his ever-ready sword and dealt the Spirit a mighty cut but the sword cleft harmlessly empty space (1).

8. *Spirit of Rivers that are encompassed by Mountains.*

The female *Chen yuh nü* (True Jade Maiden) 眞玉女 is said by a Taoist text (2) to be the regent of these waters.

9. *Spirits of the Waters.*

As the Spirit of the Waves is said to be *Yang heu* 陽侯 of whom we have heard above in his reception of *Ts'in Shi wang* far out amid the Eastern Sea, he would seem to be the Spirit of the Waves of the Sea.

Waves on rivers should, according to the general consensus of opinion, obey *Wu tsze sü* 伍子胥. This personage bore the additional name of *Yuen* 員. He was born in the Kingdom of *Ch'u* 楚 (a wide region lying about most of the navigable reaches of the Yang tsze) and was minister in *Wu* 吳 (region lying about the modern Hangchow, Ningpo, Shanghai) for two kings, *Hoh lü* 闔閭 and *Fu ch'ai* 夫差. The latter in 483 B. C. (36th year of the reign of the *Chow* monarch *King wang* 敬王) sent him an order to commit suicide accompanying

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(1) *T'ai-p'ing-yü-lan* 太平御覽, Bk. 882, p. 6.

(2) *T'ai shang wu kih tung tsz chen yuen tien sin pao ch'an* 太上無極洞慈眞元天心寶懺 Bk. 30, p. 58.

the present of a sword. After the minister's suicide, the prince had the remains boiled, sewn up in a leather sack and thrown into the *Yang tsze*. *Tsze sü* in revenge stirred up the river waves and destroyed many lives. To appease his wrath, temples were built in his honour on the banks of the River about 18 *lis* west of *Tan t'u hsien* 丹徒縣 on the banks of the *Ts'ien t'ang kiang* 錢塘江 (the important river that flows through Chekiang Province by Hangchow, and of the River Chekiang (which is the river that gives its name to the province and is the longer water-course of which the *Ts'ien t'ang* and other reaches are but sections). This wave spirit is honoured as Ling Sü, Prodigious Sü 靈胥 (1).

10. *Spirits of Water Wells.*

These are Taoist creations and their legend dates from the time of *Chang tao ling* 張道陵 (2). When this worthy was one day, on the "Crane Cry Mountain", *Hoh ming shan* 鶴鳴山, in Szechwan (*Ta yih hsien* 大邑縣 under the *Kiung chow* 邛州), he said to his disciple *Wang chang* 王長: "Look, that white thing projecting there from the Male Mountain (*Yang Shan*) 陽山 must be wicked spirits. Let us go and bring them to their senses." As they were on their way, they met a bevy of twelve women who looked suspiciously like evil genii. *Tao*

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(1) *Shi-wu-i-ming-luh* 事物異名錄, Bk. 28, p. 7.
Yuen chen tsze (last part) 元眞子 (下卷) p. 1.
Lun-heng 論衡, Bk. 4, p. 6.
Shi ki tseh i 史記測議 Bk. 66, p. 9.
T'ung kien kang muh 通鑑綱目 (first section)(前編) Bk. 24, p. 5.
Ti li yün pien 地理誾編 Bk. 3, p. 7.
Sz shu tsze ku 四書字詁 Bk. 18, p. 14.
Ming-yih-t'ung-chi 明一統志, Bk. 38, p. 9.
I tsze k'iün king tsze ku 夷字羣經字詁 (Character 鴟) Bk. 22, p. 11.
Wu tsze sü chwan; ying chao chu: "*chi i*" 伍子胥傳應助註鴟夷.

(2) For full account of the father of Taoist charlatanism, see Vol. IX above. His history belongs to the Three Kingdoms Period, 3rd cent. A. D.

Fig. 234



Tsing-chen — Esprit des puits.

Tsing-shen — The God of wells.

ling asked them where the mass of white air on the top of the mountain came from. They said it was the female principle of the earth. "Where," asked he, "is the salt-water well?" "In front of you," was the answer, "is a well wherein dwells a wicked dragon." *Chang tao ling* tried to get this dragon to come out to him but unsuccessfully. Then he sketched a phoenix with golden wings on a talisman (1) which he set whirling in the air over the pond. The dragon in terror fled and the pond instantly dried up. Then *Chang* took his magic sword (see Vol. IX fig. 154) and planting it in the ground revealed a salt-water well.

Now, the twelve she-demons came back and each profering a jade ring asked to be his wife. *Tao ling* took the rings all at once, and in his hands, they became an only one. "Now this ring," said he adressing the women spirits, "I will cast into the well: if anyone of you can get it out, I promise to take her to wife." The twelve plunged into the well after the ring and *Chang* promptly shut them up inside declaring on oath that henceforth they should be the spirits of water-wells and never more should come forth.

Continuing on his way, *Chang* now met a hunter whom— with a little emulation of Buddha— he begged no longer to kill the living, but to change his calling and become a salt-boiler (now a common profession in some parts of Szechwan where the brine is got from salt-water wells and then boiled with the help of natural gas). *Chang* taught him to extract the salt. In this way the country greatly benefitted at once by the riddance of the demons and the profits of the salt-industry. So a temple in honour of the Prince of *Ts'ing ho* 清河 (1) was erected there

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(1) See Vol. III (English Ed., — Vol. V French), Charm 83 from Vol. II p. 167, where we see just such a charm of the Gold winged Roc (rukh), the *Garuda* associated with Vishnu (I 鵬). The flight of the bird resembles thunder: hence the dragon's fright. This beast was passed on from Vedantism to Buddhism and so to Taoism.

(1) This does not seem to be any of the rivers so called (provinces of Hopeh, Shantung, Honan or Jehol) but may mean "pellucid stream" as a title of honour. *Tsiliautsing* is the great centre of brine wells.

and the district was named *Ling chow* 陵州 to commemorate *Chang Tao ling*'s services (1).

III Spirits without defined jurisdiction.

1. *Liu i* 柳毅, *Genius of the Waters.*

A candidate for the literary degree, one *Liu i* who lived in the time of the T'ang Emperor *Kao tsung* 唐高宗 (650-684 A. D.) had once in the period 676-679 A. D. *I fung* 儀鳳) failed to pass the examinations. As he was returning home, he passed through *King yang hien* 涇陽縣 (Shensi, subprefecture of *Chang ngan* 長安, more or less *Singanfu*). On his way, he came across a woman minding goats by the roadside. "I am the youngest daughter of the Dragon King of *Tung t'ing* 洞庭 (2)", the woman explained, "my parents wedded me to the second son of the *King* River 涇 (3); my husband misled by the calumnies of courtiers has now put me away. I understand that you are going back to the Kingdom of *Wu* 吳 in the vicinity of my birthplace. Will you do me the favour of taking this letter to my father?

"North of Mt. *Tung t'ing* you will find a great orange tree which people venerate as the palladium of the land. Strike on it three times with your belt and someone will appear."

A few months after reaching his home, *Liu i* found out the orange-tree. On his striking it thrice as he had heen told, he saw a warrior rising up from out the waves; this apparition greeted him and asked him his business. On *Liu* saying that he must see the Great King, the warrior opened a path amid the waters, and led the mortal down to a palace which he called

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(1) *Shen sien t'ung kien* 神仙通鑑, Bk. 9, p. 5.

(2) Romances dealing with this story place the scene either by the Tung t'ing *Lake* in Hunan or by the Tung t'ing *Mountain* by the shore of Lake *T'ai hu* 太湖 in Kiangsu. This later is meant in the text.

(3) The *King* rises in N. E. Kansu and flows into Shensi where it issues into the Wei 渭 (tributary of Yellow River at *T'ung kwan* 潼關).

the Palace of *Ling hü* 靈虛 (perhaps used for 墟 a town or site). Soon a personage appeared clad in violet and holding in his hands a blue jade. "This, said the guide, "is our King." *Liu* addressed himself to the ruler, "I live near Your Majesty. My boyhood was spent in *Ch'u* 楚 but I went away for my studies to *Ts'in* 秦. Just now, I have failed for the degree. But while on the banks of the *King* 涇, I saw your beloved daughter herding goats. She seemed in a piteous plight: her hair was all dishevelled. She gave me this letter for her Royal Father".

As the King of *Tung t'ing* 洞庭 read, his tears, began to flow, and all his court wept in sympathy, so that through all the palace was a great grief and woe. "Weep not," said the monarch, "lest *Tsi'en t'ang* 錢塘 should come to hear of this". "Whom do you call *Ts'ien t'ang?*" asked *Liu*. "It is my dear brother. Formerly he was one of the chief administrators of the *Ts'in t'ang* (1), but now he is the real sovereign of the River". "Why", rejoined *Liu*, "do you fear so much his knowing what I have just told you?". "Because he is exceptionally daring. It is he who during the reign of the Emperor *Yao* 堯 (traditionally dated 2356-2255 B.C.) in a fit of anger started the nine years' flood". The word was hardly spoken when a red dragon, over a thousand feet long with bolt-bolted tongue and eyes flashing like lightning, with red scales and crest of fire sped swiftly through the air and vanished. In a moment, the dragon was back carrying a woman whom *Liu* recognized as the one he had seen on the banks of the River *King*. The Dragon King said smiling, "It is my daughter. *King yang*'s 涇陽 widow now offers you her hand". But *Liu* would not marry one whose husband had just been slain.

He went and married a woman named *Chang* 張. But she died soon, and when he married another named *Han* 韓 she

(1) The Chekiang river that flows into the Sea, east of Hangchow.

too died very shortly. So off he went to Nanking grieving at his lonely state and resolved to take a third wife. This time a match-maker brought to his notice a girl from *Fan yang* 范陽 (1) whose father, one *Hao* 浩, had been the magistrate of *Ts'ing liu* 清流 (2). As this latter was constantly travelling, his actual whereabouts were unknown. The girl's mother (*Cheng* 鄭) had given her in marriage a few years previously to one *Chang* 張 of *Ts'ing Ho* 清河 in Chili and this man had just died. Her mother wished to save her from a long widowhood and so was for having her re-marry.

Liu i married her, and in a year, a son was born. Then his wife said with a smile; "I am the *Tung t'ing* King's daughter and I have been under vow to reward you for saving me. You on that occasion declined *Ts'ien t'ang*'s offer and my parents resolved to marry me to a silk-merchant. So I cut off my locks and have been ever hoping to wed you in order to repay my debt to you".

In the reign of the T'ang Emperor *Hüen tsung* 唐玄宗 in the regnal period 開元 713 A. D., the pair returned to *Tung t'ing* 洞庭 and their subsequent story is not recorded (1).

Shang ti 上帝 bestowed on *Liu i* the title of *Kin lung ta wang* 金龍大王 (Golden Dragon King).

2. *The Spirit Hüen ming* 玄冥.

Hüen ming is said to be the title of an office which had care of canals and irrigation: thus it would not be a personal

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(2) In Chili (Hopeh) *Choh chow* 涿州 district.

(3) The old name (Brightly flowing) of *Chu chow* 滁州 in Anhwei.

(1) *Kien lung Su-chow-fu chi* 乾隆蘇州府志, Bk. 22, p. 13.
Lung wei pi shu: Liu i chwan 龍威秘書柳毅傳, Sect IV art. 3, p. 1.
Kia k'ing, Hu nan t'ung chi 嘉慶湖南通志, Bk. 172, p. 12.
Yuen-kien-lei-han 淵鑑類函, Bk. 318, p. 34.
Liao chai chi i sing p'ing chu 聊齋誌異新評註, Bk. 3, p. 37.

name. *Shao hao*'s 少皞 (1) uncles, *Siu* 修 and *Hi* 熙 were said to have been entrusted with these duties and then after their death to have been honoured as Water-divinities. Hence is explained the use of the name for the Water Spirit (2).

3. *The Spirit Wang siang* 罔象 (*Shui tsing* 水精 The Water-quintessence).

This is the subtile and transcendent Water-element. In appearance, it resembles a child of black tint that has red eyes, big ears and long claws (3).

4. *The Spirit K'ing ki* 慶忌 (*Shui tsing* 水精).

This transcendent water-spirit looks like a man. He travels in a chariot and can cover a distance of a thousand *lis* a day. Being invoked he will go into the water and catch fish (4).

5. *The Count of the Waters.*

The Count's name is *T'ien wu* 天吳. He is a monster with a tiger's body but on it are nine human heads: his paws number eight, his tails eight but one author gives him ten. His personal name is *Kuh shen* 谷神 (The Valley Spirit) (5).

6. *Hoh ku* 郝姑 (Female Genius of Waters).

This girl was almost a contemporary of *Mih fei* (*Chen* 甄) for the events narrated below took place in the *Ts'ing lung* 青龍 period of the *Wei* Emperor *Ming ti* 魏明帝 (233-237 A.D., Three Kingdoms).

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(1) Traditionally Emperor 2597-2513 B.C. The 辭源 explains *Hüen ming* as the god of water or of the kidneys. We seem here to have come upon the scolars, euhemerism again.

(2) *Tso chwan chu shu* 左傳註疏, Bk. 48, p. 22: Bk. 53, p. 8-11: Bk. 41, p. 28.

See also the section on *Chuh yung* and on the Spirits of Five Dircctions.

(3) *Tso-chwan-chu-shu* 左傳注蔬, Bk. 48, p. 22: Bk. 53, p. 8-11: Bk. 41, p. 23.

(4) *Shi wuh i ming luh* 事物異名錄, Bk. 28, p. 5.
P'an chu Chwang tsze Tat sheng pien 潘注莊子達生篇, Bk. 3, p. 15.

(5) *Shan hai king* 山海經, Bk. 9, p. 2.

A young girl named 郝姑 (The *Hoh* Girl) of the family of *Hoh chao* 郝昭, magistrate of *Ch'en ts'ang* 陳倉 went to live at *Ki chow* 冀州. One day as she with ten companions was flower-gathering on the banks of the river *Ngeu i sieh* 漚涘浥, three youths appeared and signified that the Duke of the Eastern Seas had chosen her as his wife; they invited her to come to the Duke with them. They spread a carpet on the water: she took her place on it along with the three and it was as steady and secure as dry land. Her girl-companions went off and called down her parents to the river-bank. *Huh ku* bade them have no anxiety about her, for henceforth she was the Genius of the Waters and promised to send them annually about the time of the fourth moon the fish *Tao yü* 刀魚 with tidings.

Thereupon *Hoh ku* glided away rapidly over the waters. Next year the *Tao* fish came in prodigious numbers up the rivers and even up on to the banks.

A temple was built upon the site of her consent and departure: when the local authorities are worshipping there, they first do reverence in the open air, before ever they enter the temple. The shrine is some 15 miles to the north-west of *Ki chow* 冀州. In front of the door, a stone about three feet in height rose out of the earth: on it an inscription in five letters indicates its purpose 姑夫上馬石: "The stone used by *Hoh ku*'s consort to mount his horse" (1).

A petition was forwarded to the Emperor *Ming ti* begging him to depute an officer to offer sacrifices to *Hoh ku* who is also styled 女君 *Nü kiün* (The Lady).

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(1) *Shen-sien-t'ung-kien* 神仙通鑑, Bk. 10, art. 7, p. 1.

APPENDIX

As *Kiang t'ai kung* (*tsze ya*) 姜太公 invested sundry divinities with office in the Water Board (1) and as these spirits are still held in honour in some temples, it may be well to set forth his disposal here;—

PRESIDENT: *Lu hiung* 魯雄, Astral Ruler of Water-Virtue Star (*Shui teh sing hiün*) 水德星君. (*Mercury*).

Members of the board (2):

1. *Yang Chen* 楊眞, spirit of the *Ki* 箕 constellation (“*Leopard*”: Gamma, Delta, Epsilon, Eta of Saggitarius). (connected with this constellation is *Fung i* 馮異 perhaps the same as *Fung i* 馮夷 the Yellow River Spirit). EASTERN QUADRANT OF THE 28 STELLAR MANSIONS.

2. *Fang kih ts'ing* 方吉淸, spirit of the *Pih* 壁 constellation (“*Porcupine*”: Gamma of Pegasus and Alpha of Andromeda). NORTHERN QUADRANT.

3. *Sun siang* 孫祥 spirit of the *Shen* 參 constellation (“*Gibbon*”: Betelgeux, Bellatrix, Rigel and four other stars in Orion). WESTERN QUADRANT.

4. *Hu tao yuen* 胡道元, spirit of the *Chen* 軫 constellation (“*Earth-worm*”: the four bright stars of Corvus). SOUTHERN QUADRANT.

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(1) *Fung-shen-yen-i* 封神演義, *Hwui* 99, p. 40.

(2) For these stellar divinities see Vol. XII, below, or Mayers: Chinese Readers' manual, Pt. II, p. 376. Each constellation has a name descriptive of its supposed shape 箕 sieve (No. 7 of the 28 stellar mansions), 壁 wall (no. 14), 參 character resembles in shape the actual gouping of the stars (No. 21) 軫 cross-bar of carriage (No. 28), Each star has a corresponding animal and has a place in its group of 7 (a week) marked by relation to sun, moon, five Elements.

These are stellar divinities of the Taoists and they are precisely those which correspond to the "water" Element in the four quadrants (E. N. W. S.): in each quadrant the "Mansions" are arranged in the order, "Wood, Metal, Earth, Sun, Moon, Fire, Water", and the above four occupy the seventh place in each such "week".

The names are those of functionaries of the infamous *Chow (Cheu) sin* 紂辛 who after the *Shang Chow* 商周 wars were raised by *Kiang tsze ya* to transcendent office (i. e. legends spun around the events of the close of the first millennium B. C.). These worthies were supposed to have fallen in the epic fight.

Another authority gives *Hai joh* 海若 that is *Joh* of the Sea) as the Spirit of the Sea Waters, *Wu tsze sü* 吳子胥 as the Tide Spirit, *Yü k'iang* (see above) as Water Spirit and *Chw'an heu* 川后 (River Regent a Wave Spirit) (1).

IV Shui-mu-niang-niang (TB) 水母娘娘.

The ancient Mother of the Waters is the legendary Spirit of *Sz chow* 泗州 in Anhwei. It is to her that popular credence attributes the complete submergence of the old town of *Sz chow* in the second year of the *Wan lih* 萬歷 period (Emperor *Shen tsung* 神宗) 1574 A. D. (2). The waters of the Lake *Hung tseh* 洪澤湖 still cover entirely the old site.

As a result of this grave catastrophe, the legend of *Shui mu niang niang* has spread all over China.

One auther would identify this spirit with the youngest sister of the transcendent white elephant, Buddha's gate-warder (3). This elephant is the metamorphosis of the Principle of

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(1) *Sheu-chen-ki* (last volume) 搜神記 (下卷), p. 62.

(2) *Wu chow t'u k'ao* 五洲圖考, *Ya chow* 亞洲, *Anhwei* p. 26 辭源 assigns this to a date under Kang hsi (s. v. 泗縣).

(3) *Kwan yin chwan* 觀音傳, Vol. 2, p. 76.

See Vol. XII below French ed. p. 1274) for 靈牙仙 the white Elephant slain by *P'u hien* 普賢 in the *Shang Chow* fights and then used by the same Samantabhadra (Buddha of Universal kindness) as his mount.

Fig. 235

Choei-mou-niang-niang.

The Goddess of water.

the Water Element. He attends the Dragon King in the picture reproduced in Vol. VII fig. 90. Here we pass over these and other purely mythical additions, in order to set down the local tales that are also well diffused abroad by means of pictures.

Shui mu niang niang used almost yearly to flood the ancient town of *Sz chow*: so a petition was presented to the Jade Emperor (the High God) 玉皇, the Lord of the Heavens, to beg that he might stay this scourge which laid waste the land and destroyed so many lives. The God ordered the Heavenly King and their generals to raise troops and take the field in order to seize this goddess and render her harmless. But she craftily slipped through their meshes and the floods still ravaged the town.

One day, she was spied bringing two pails of water up to the town-gate. *Li lao kiün* 李老君 (i.e. the famous philosopher of the *Tao* but as transformed into a mythological personage) suspected that something wicked was afoot and resolved to counter her by guile. So he bought an ass and led it to the same place as the pails in order that it might drink up the water in them. Unfortunately the ass could not drink all the water up and a little still remained in the bottom of the buckets. Now these were magic vessels and really contained the sources of the Five Lakes (1) with enough water to swamp the whole of China. *Shui mu* kicked over one of the pails and the water flowed out to submerge *Sz chow* for ever beneath the waters of *Hung tseh Lake*.

Yuh hwang 玉皇 determined to make an example of the goddess: so he sent reinforcements to hunt her down. *Sun heu tsze* 猻猴子 (the famous Monkey King of the *Si yiu ki* 西遊記)(2), the rapid courier who can cover some 35000 miles at one bound started in pursuit and caught her. The wily lady freed

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(1) *Po yang; Ts'ing ts'ao: Tan-yang: Tung-t'ing: T'ai.*

(2) See Vol. VIII. Art. XLVIII for a full account of this monkey spirit.

herself. Thereupon *Sun heu tsze* went off and enlisted *Kwan yin's* help. Now, *Shui mu* had exhausted all her energy in her flight and she was hungry. Feeling very weak, she espied a seller of vermicelli with two freshly made bowls of the dish waiting for customers, and the sight cheered her greatly. She rushed to devour the food... but scarcely had she eaten the half of it when the vermicelli within her changed to iron chains that were linked through her mouth with the remainder outside which also became a long iron chain. The vermicelli vendor was *Kwan yin* in disguise, and *Shui mu* was trapped. She was handed over to *Sun heu tsze* to be led away to a deep well beneath the mountain at *Hü i hsien* 盱眙縣 and there chained up. So *Shui mu niang niang* still abides there in her watery gaol... and at low water you may see the end of the chain that binds her! (1)

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(1) Compare the accounts, above, of the *Hwai* 淮 Water spirit, a chained monkey.

ARTICLE V

HWO-PU 火 部 (TB) C

The fire board.

I Composition.

PRESIDENT: *Lo süen* 羅宣 whose title is *Hwo teh sing kiün* 火德星君: Astral Ruler of Fire-Virtue Star (Mars).

Members of the board (5):

1. *Chu chao* 朱昭, spirit of the *Wei* 尾 constellation (1), ("Tiger": nine stars in the tail of Scorpio). EASTERN QUADRANT.

2. *Kao chen* 高震, spirit of the *Shih* 室 constellation, ("Pig": Alpha and Beta of Pegasus). NORTHERN QUADRANT.

3. *Fang kwei* 方貴, spirit of the *Tsui* 觜 constellation, ("Monkey": Lambda and two other stars in head of Orion). WESTERN QUADRANT.

4. *Wang kiao* 王蛟, spirit of the *Yih* 翼 constellation, ("Serpent": twenty-two stars that make the shape of a pair of wings in Crater and the third coil of Hydra). SOUTHERN QUADRANT.

5. *Liu hwan* 劉環: "Heavenly Prince, Fire-welcomer"; *Tsieh hwo t'ien kiün*; 接火天君.

The four constellations of the Heavenly Mansions are those under the Fire Element in the four "Week" groupings (they are Nos. 6. 13. 20 27. of the 28). The five personages

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(1) See the note to the similar arrangement for a Water Board (Article IV, Appendix, above): See also Vol. XII. The names of the constellation correspond in some fashion to the outline in the sky: 尾 a tail, 室 a house, 觜 an erect crest, 翼 wings.

owe their "enfiefment" to *Kiang Tsze ya* (1). They fell in the service of the *Shang* monarch Chow (Cheu) *Sin* 紂辛.

Of these, the most famous are *Lo Süen* and *Liu Hwan*.

Lo süen 羅宣.

Lo süen was a Taoist adept, usually known as the Genius *Yen Chung* 焰中仙 from the island of *Hwo lung* 火龍 (Fiery Dragon). His head-dress was arranged in fish-tail shape, his complexion was of the colour of a very ripe jujube fruit (the Chinese Date), his hair and beard were red, he had three eyes; the robe he wore was of a bright red and was decorated with the *Pah kwa* 八卦. His war-horse snorted fire and fire rose from the stroke of its hoofs.

This genius came to *Cheu*'s 紂 son *Yin kiao* 殷郊 and engaged himself to fight for him. In the actual fight, he turned himself into a giant with three heads and six hands such as the images of *Tien mu* 電母 and *Chun t'i* 準提 (Vol. VI fig. 2) or of *Hwo teh sing kiün* 火德星君 (fig. 237 below). Each of his hands was armed with a magic weapon: a seal that reflected heaven and earth, the five-dragon fiery wheel, the myriad fire-crows gourd, two flying smoke-swords, a smoke column one thousand *lis* in length that contained swords of fire.

On arriving at the town of *Si k'i* 西岐, he launched his smoke-column. Thereupon, the air was full of fiery swords and the myriad of fire-crows spread from out their gourd all over the town. It seemed as if the whole site must perish in flames, when suddenly there appeared in the air the princess *Lung-kih* 龍吉, daughter of *Wang mu niang-niang* 王母娘娘; this genius nimbly spread above the town her netting of fog and the dew of heaven and earth, thanks to which the fire was extinguished amid heavy rain. All *Lo süen*'s devices were useless and he

(1) *Fung-chen-yen-i* 封神演義, *Hwui* 99, p. 37.

Fig. 236



Tch'e-tsing-tse.

Ch'ih-tsing-tze (the Fire God).

sought instant safety in flight to the foot of the mountain. But there he was pursued by the Chief of the Heavenly Kings, Li the Tower-Bearer (1) *T'oh t'ah Li t'ien wang* 托塔李天王 *Li*'s tower came hurtling through the air and crushed *Lo*'s skull.

Liu-hwan 劉環.

Liu hwan was also a Taoist adept, but his face was yellow in colour and his clothes were black. He helped *Lo süen* in the attempt to burn *Si ki* and endeavoured to draw *Lung kih* off by attacking her, sword in hand. However the goddess cast through the air two magic sabres which ran *Liu* through and caused him to perish amid a swirl of flame.

II Sundry fire spirits.

1. *Ch'ih tsing tsze* 赤精子.

Ch'ih tsing tsze is the Spirit of Fire or the Transcendent Igneous Principle a common meaning of this word *tsing*. He is one of the personages who in the cosmogony myth represent the Five Elements: Metal of the West (Si wang mu 西王母), Wood of the East (Tung wang kung 東王公), Water of the North (Shui tsing tsze 水精子), Fire of the South (Ch'ih tsing tsze 赤精子), Earth of the Centre (Hwang lao 黃老) (2).

Ch'ih tsing tsze is Fire personified: he was born in the South on the mountain Shih t'ang 石唐. He introduced himself to *Hwang lao*, the Yellow Ancient of the Earth amid a whiriwind of burning air, his body, his hair and beard, his clothes all red, these latter being of red leaves: indeed he seemed a man of fire.

It was he who brought fire forth from the wood of the mulberry-tree and this fire uniting with the humidity of water developed the germs of terrestrial beings (3).

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(1) See Vol. IX, p. 96, for this adoptation of an Indian god of the thunder bolt.

(2) See Vol. IX p. 220.

(3) *Shen-sien-t'ung-kien* 神仙通鑑, Bk. 1. art. 1. p. 3-5.

2. *Chuh yung* 祝融.

These two characters have been taken in at least three different senses: i. a man's name, legendary to the point of deification; ii. an official rank; iii. the use of the official title as if it were the personal name of an individual. This is the basis of division in the following article on Chuh yung (1).

A.

Chuh yung 祝融 as a "historical" personage.

a) *Chuh yung shi* 祝融.

Chuh yung shi is counted as an emperor of the legendary epoch: he succeeded the first emperor *Hien yuen shi* 軒轅氏 (2). who taught men the art of working wood, himself made use of timber and built himself the first car: hence the name "*hien*", a car roof or awning, "*yuen*", the thills or shaft of a wagon.

Under *Hien yuen's* reign *Chuh yung* appeared. As a boy he sought out *Kwang sheu lao jen* 廣壽老人 the Old Man of Longevity and begged from him the favour of immortality.

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(1) For clarity's sake we copy here *Mayers*, note on this name (Manual, Part I, N°. 87) "Chuh Yung. A legendary being reputed to be the fourth among the Six Ministers of Hwang Ti, B. C. 2697, who made him Ruler of the South, and subsequently metamorphosed into one of the controlling spirits of the universe. According to another version, was the son of the Emperor Chwan Hü, and called Li. As a deity, he governs the Southern regions, is the God of Fire and is represented with the body of an animal and a human face. Two dragons are his chargers. He is also called the Red God of the Southern Regions or Lord of the South." Modern historians would interpret these details as descriptive of a tribal god of people living a jungle life somewhere in hot southern climatic conditions. Many families of the *Chow* period looked back to *Chuh yung* as their ancestor. See Maspero, *La Chine Antique*, p. 121; also a long article in Chinese by the competent scholar *Fu Sunien* in Preliminary Reports of Excavations at Anyang, Pt. II, p. 349 eqp.)

(2) Some would distinguish this personage as belonging to the 9th. legendary epoch from Hwang Ti 黃帝 who is also called Hien yuen shi.

"The time is not yet come," said the Old Man, "you must first become Emperor. I shall now tell you how to attain your desire. Give orders that after your death, you are to be buried on the southern slope of the sacred mountain *Heng shan* 衡山: there you shall hear the teaching of *Ch'ih tsing tsze* 赤 (1) the Fire Spirit, and you shall become immortal".

The Emperor *Hien yuen* retired from the government of the Kingdom, sent for *Chuh yung*, induced him to take the throne and then handed over the crown to him.

Chuh yung shi, now emperor, taught his people the use and advantages of fire. At first the forests were full of venomous reptiles and wild beasts and *Chuh yung* got his people to drive them out and keep them away with fire. He also taught the working of metals, smelting, forging and welding by fire. He was styled *Ch'ih ti* 赤帝 the Red Emperor (sc. of Fire). His reign lasted more than 200 years. The capital was at *Kwei* 劊 about ten miles N. E. of *Sin cheng hsien* 新鄭縣 (*K'ai fung fu* 開封府 in Honan).

After his death he was buried on the southern slope of *Heng Shan* so that side of the mountain is called the Peak of *Chuh yung*.

Chang heng 張衡 (1) and *Sheng hung* 盛弘 take this to be the tomb of *Li* 黎 who under the (legendary) Emperor *Kao sin* 高辛 traditional date B. C. 2435-2365) held "the *office* of *Chuh yung* but this is an error, for many others such as Wu hwui 吳回 and Yung kwang 庸光 also held this office and there is no reason for singling out *Li*. All these tales are the vapourings of the *Han* 漢 scholars.

The descendants of *Chuh yung shi* removed to the southerly districts and were the ancestors of the directors of the fire ministry. The old emperor became an immortal whom we find

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(1) Dignitary at court of Later *Han* monarch *Ngan ti* 安帝 and successor: Ist quarter of 2nd century, B. D. N. D. p. 971.

turning up again under the second *Hien yuen* i. e. the Emperor *Hwang ti* 黃帝 (1).

b) *Chuh yung*, a spirit of the South Sea.

A spirit of the South Sea paid a call to the founder of the Chow dynasty *Wu wang* 武王 in mid winter, and so the faithful and astute minister *Kiang tsze ya* 姜子牙 (2) served him with hot soup. Thereupon the spirit offered his services to the Emperor.

c) *Chuh yung*, one of the "Three Emperors". One author groups Chuh yung with *Fuh hi* and *Shen nung* as emperors in the early third millennium B. C. (3)

B.

Chuh yung as a title of office, "Prefect of the Fire" Of old each of the Five Elements (*Kin*, metal 金, *Muh*, wood, 木, *Shui*, water 水, *Hwo* fire 火, *T'u* 土) had its distinctive official and the college was called *Wu kwan* 五官. "The Five Offices". These were genuine officials — The names of several of the holders of these offices have been preserved in record and posthumously received the title of *Shang kung* 上公 (Superior Duke?) and finally came to be honoured as spirits.

Chuh yung was therefore not a personal name but the title of the "Prefect of Fire". The two words mean "a great burst of light" and thus they were indicative of this charge over fire (4).

But the words may also mean, "to recollect, to attach

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(1) *Shen-sien-t'ung-kien*, Bk. I, art. 3, p. 2-3.
Luh shi ts'ien ki 路史前記, Bk. 8, p. 3.
Ming yih t'ung chi 明一統志, Bk. 64, p. 3-5.
Heu Han Shu che 後漢書註, Bk. 59, p. 1-11.

(2) See Vol. IX.

(3) *Luh shi ts'ien ki* 路史前紀, Bk. 8, p. 3.

(4) *Tso chwan chu shu* 左傳注疏, Bk. 48, p. 22.
Tu lin tso chwan 杜林左傳, Bk. 39, p. 20.

oneself to" and thus indicate that a person so styled has applied himself to conforming his conduct to that of the princes of old (1).

C.

"*Chuh yung*" officials venerated as Fire Spirits.

a. *Li* 黎.

According to some authors, *Li* is the son of one *Lao t'ung* 老童 (2) (lit. Old youth), by others as one of the descendants of *Kao yang* 高陽 (the same as the legendary Emperor *Chwan hü* 顓頊 B. C. 2513-2433): he was entrusted with the Fire Office under *Kao sin shi* 高辛氏 (3) (B. C. 2433-2365).

b. *Wu hwui* 吳回.

This was the son of *Küen chang* 卷章 and great-grandson of the Emperor *Chwan hü*: he was set in office by the Emperor *Kao sin* (or *Ti kuh* 帝嚳 B. C. 2435-2365). After his death he was honoured as a spirit and his image was set over ovens and offerings made to him (4).

c. *Hwui luh* 回祿.

In the kingdom of *Cheng* 鄭 (part of Honan) sacrifices on the occasion of conflagrations were made to *Hwui luh* 回祿 i. e. *Hwui luh* is the Fire Spirit. Scholars of old commenting on the *Tsoh chwan* and *Kwoh yü* 國語 are all agreed that the Fire Spirit is *Hwui luh*. Sometimes, say they, he appears: but, when all is said, we do know not who the person is to whom sacrifices are made as to one *Hwui luh*. At times, *Hwui luh* 回祿 and *Wu hwui* 吳回 are said to be one and the same man; if so, *Hwui luh* would be the brother of *Chung li* 重黎 and the father of

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(1) *Luh shi ts'ien ki* 路史前紀, Bk. 8, p. 3.

(2) Son of *Chwan hü* ind. *Ts'z yuen* 辭源 Supplementary Volume 老.

(3) *Tso chwan chu shu*: Bk. 53, p. 7.
Tu lin tso chwan: Bk. 43, p. 3.

(4) *Shi wu yuen hwui* 事物原會, Bk. 33, p. 8.

Luh chung 陸終 who succeeded to him in the office of Fire Prefect.

Chung li 重黎, Fire Prefect under the Emperor *Ti kuh* 帝嚳 gave great satisfaction by his services: he was sent to put down the rebellious *Kung kung shi* 共工氏 but failed and was condemned to death. *Ti kuh* then entrusted the Fire office to *Chung li's* younger brother *Wu hwui* or according to others *Hwui luh* (1).

The name *Hwui luh* 回祿 has come to be commonly used for a conflagration as the work of the Fire Spirit.

According to *Shen sien t'ung kien* 神仙通鑑, *Hwui luh* lived long before the reign of *Ti kuh* 帝嚳 for his aid was sought by the arch-rebel of *Hwang ti's* reign (2679-2597 B. C.), *Ch'i yeu* 蚩尤. This *Hwui luh* was a magician possessed of a magic gourd from which he could release at will a mysterious bird *Pih fang* 畢方 and a hundred other fire-birds that could set fire to a whole country at once.

Hwang ti summoned *Chuh yung shi* 祝融氏 to oppose *Hwui luh* and defeat *Ch'i yeu*. *Chuh yung shi* wore a great circlet of very pure gold on his arm. This had marvellous powers for when thrown in the air it landed on *Hwui luh's* neck and pinned him helpless to the ground. He had to surrender and promise to be his conqueror's disciple. Henceforth he went by the name *Hwo shi ch'i t'u* "The Fire Master's disciple" (2).

To make the confusion of all these Fire Spirits' genealogies still worse, there is a dispute as to whether *Chung li* stands for one person or two, and whether these two were brothers or of different lines.

It will be best to set out here the variances in order to see the divergences.

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(1) *Shang-shi-lieh-chwan* 尚史列傳, Bk. I, p. 7.
Ta tai li 大戴禮, Bk. 7, p. 4.
Shan hai king 山海經, Bk. 16, p. 3-6.
Shang-shu-chu-shu 尚書注疏 Bk. II p. 12 Bk. XIX. p. 28.
(2) *Shen-sien-t'ung-kien* 神仙通鑑, Bk. 2, art. 3, p. 4.

1

Chwan hü 顓頊.

K'iüng shan 窮蟬. *Ch'eng* 稱.

Küen chang 卷章.

Chung li 重黎 *Wu hwui* 吳回.
or
(*Hwui luh* 回祿.)

Luh chung 陸終.

Chung li is one man, the son of *Küen chang*.

2

Chwan hü 顓頊.

Yü meu 虞幕.

K'iüng shan 窮蟬.

K'iüng shan would be *Chwan hü's* grandson: not his son: the rest as above.

3

Chwan hü 顓頊.

Lao t'ung 老童.

Chung li 重黎

Chang li is one single person, the son of *Lao t'ung*.

4

Chwan hü 顓頊,

Lao t'ung 老童.

Chung 重 *Li* 黎.

Chung and Li are two brothers.

5

Shao hao 少皞 *Kao yang* 高陽 (二帝 譽 *Ti koh*)

Chung 重 *Li* 黎

Chung and *Li* belong to different lines.

d. The *Shan hai king* 山海經 Bk. 6, p. 8. mentions a *Chuh yung* of the South who has an animal body with a human face; he rides two dragons; he is the Fire Spirit.

3. *Apparition of the Fire Spirit.*

The Annals of the *Ts'ao hsien* 曹縣 in Shantung record that in 1547 A. D. (the 26th. year of the Ming monarch *Shi tsung* 明世宗) the Yellow River 黃河 burst the dykes: the town was flooded and the people had to save themselves on the ramparts of the city walls. Then there appeared on the roof of a temple a mandarin whose face was as white as if powdered, he wore a red robe with a black hat: he remained there for three days and disappeared when the waters subsided. It was thus known that it was the Fire Spirit in person, so they built a special temple in his honour (1).

4. *San lang* (*Chi sheng ping ling wang*) 三郎至聖炳靈王.

San lang 三郎 is the third son of the *T'ai shan* divinity 泰山 and is the brother of *Pih hia yuen kiün* 碧霞元君. This lady revealed to *Wen wang* 文王 that wherever she went, she had winds and rains to escort her. So the *Tao shi* (Taoist adepts) have provided a balance of power by having her brother accompanied by flames as *Hwo shen* 火神 Fire-Spirit.

The *T'ang* Emperor *T'ai tsung* 唐太宗 (627-650 A. D.) conferred on him the posthumous title of marshal. The *Sung* Emperor *T'ai tsung* 宋太宗 raised him to the marquisate and finally the Sung Emperor Chen tsung 宋眞宗 raised him and the sister to divine honours. His title was then conferred as "Most Sage King *Ping ling* 至聖炳靈王 and as such he is known ever since (2). (*Ping ling* = bright miraculous).

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(1) *Ts'ao hsien chi ts'z sz* 曹縣志祠祀, Bk. 6, p. 6.

(2) *Sheu-shen-ki* (First Part) 搜神記, p. 19.

Cp. Genealogy of the Gods of the Five Sacred Peaks; below, Vol. XI. Art XXII p. 997.

5. *Yen Ti* 炎帝.

Shen nung 神農 is also called *Yen ti* and under this title a further role is given to him in certain temples as Fire Spirit. He is honoured at one time as Soil — and Cereal — Spirit, at another time as the ancestral divinity of medical practice, and here he is now the Fire Spirit. The reason is that on succeeding to *Fuh hi* 伏羲 in 2737 B. C. (!), he adopted fire as the symbol of his government. Hence he was called "The Fire Emperor", *Hwo ti* 火帝. As soon as he ascended the throne, he applied fire to the smelting of weapons, the forging of tools and weapons (this is a casting back of ideas to a metal age civilization for which there is no certainty from the actual date assigned traditionally to *Fuh yi*).

He established a whole system of illumination by extracting oils and resins from trees and using the pith of plants for lamp-wicks. On the other hand fire was used as the distinguishing badge for the five classes of imperial officers: there were "officers of the Great Fire", "officers of the Northern Fire" "officers of the Central Fire" and the like. Thus the Emperor became by double title a Fire Official and so another "fire" character 火 was added to his name and it was written 炎 and called *Yen ti* 炎帝 "The Emperor of the Ardent Fire" (1).

III Description of a Temple of the Fire Spirits.

This description of a temple at *Jukao* 如皐 in Kiangsu will give a concrete example of the temple practice.

The Fire Star Temple. Hwo sing miao 火星廟 On the central altar; — three large statues (see Fig 237).

Centre: *Chuh yung ta ti* 祝融大帝, The High Emperor *Chuh yung*, sovereign god of Fire.

His left side: *Chao ming ta ti* 昭明大帝, "The High Emperor of Light", a stellar god.

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(1) *Shen-sien-t'ung-kien* 神仙通鑑 Vol. I, art. 9 p. 9.

His right side: *Hwo teh sing kiün* 火德星君 or *Lo süen* 羅宣 "Ruler of the Virtue of Fire", a stellar god that rules the planet Mars, otherwise called *Sie t'ien kiün* 謝天君 (Vol. IX, p. 162: Vol. XII, p. 1214).

Here evidently the lighting and warming qualities of fire are embodied in the attendant divinities.

On a side altar to the right there are exposed for veneration *Chuh yung*'s father and mother: *Chuh yung lao tsze* 祝蠔老子 and *Chuh yung niang niang* 祝蠔娘娘.

On the second side altar to the left are the gods of lightning and thunder of whom we have spoken in our first chapters. Thus we have in the one temple the rulers of heavenly and of terrestrial fires.

This is the place to note a very common practise, viz., temples of the Fire Spirit are usually erected facing the North-the rain quarter or rather the quarter of the Water Spirit: if ever they must be built facing South, then a lofty wall is built in front of the entry.

The reason for this is obvious: the South is the Fire Region, the North that of water. To avoid conflagrations, the Fire Spirit must be kept away from immediate intercourse with the Fire region but should be set with his face to the Water quarter. Thus an effective spell is laid against fires.

火德星君

祝融大帝

昭明大帝

Houo-té-sing-kiun. Tchou-yong-ta-ti. Tchao-ming-ta-ti.

Hwo-teh-sing-kün — Chuh-yung Ta-ti. Chao-ming Ta-ti.

ARTICLE VI

BOARD (for cure or prevention) OF EPIDEMICS.

WEN-PU 瘟部, WEN-SHEN 瘟神 (BT) C

The spirits ruling epidemics.

As the constitution of this Board is given differently in the *Fung shen yen i* 封神演義 and in the Sheu shen ki, 搜神記, we give here both accounts.

I Composition according to the *Sheu-shen-ki* 搜神記.

In the year 600 A. D. (11th year of the reign of the founder of the *Sui* dynasty 隋 *Kao tsu wen ti* 高祖文帝) there appeared in the sixth moon, five vigorous persons aloft in the air, clad each in a distinctive colour and carrying something in his hand; the first held a spoon and an earthen jar, the second a leather bag and a sword, the third a fan, the fourth a club, the fifth a brazier.

The Emperor consulted his historian Chang kü jen 張居仁 as to the identity and character of these spirits. "They are", said the officer, "the five powers of the five directions: in the heavens they are demons, on earth they are the five epidemics; here are their names and assignments:

Shi wen yeh	史文業	Central pestilence, President.
Chang yuen peh	張元伯	Spring pestilence.
Hiang yuen tah	鄉元達	Summer pestilence.
Chao kung ming	趙公明	Autumn pestilence.
Chung shi kui	鐘仕貴	Winter pestilence.

When they put in an appearance, it is to bring the scourge of pestilence: thereafter for the four seasons there shall be no ease from epidemics." "What way," asked the Emperor, is

there to remedy this? How may the people be saved? "Epidemics are disasters sent by heaven: there is no remedy" That year there were very many deaths. On the 27th. day of the sixth month, the Emperor erected a temple in honour of these spirits of the pest and conferred on them the title of marshals and this order of precedence:

The yellow robed one: Illustrious and sage Marshal.
The green robed: Illustrious and compassionate Marshal.
The red robed: Sensitive and succouring Marshal.
The white robed: Sensitive and perfect Marshal.

These colours are the usual correspondances with the cardinal points and the centre.

Under the *Sui* 隋 and the *T'ang* 唐 dynasties, regular sacrifice was offered to these spirits on the fifth of the fifth month, that is on the beginning of the summer when all evil things are exorcised. The taoist adept *Kwang feu chen jen* 匡阜眞人 (1) on occasion of a visit to their temple constituted them Marshals of the Ministry of the Pest.

II Composition according to the *Fung shen yen i* 封神演義

President: *Lü-yoh* 呂岳

Prefect of the Eastern Epidemics; *Chow sin* 周信.
„ „ „ Western „ *Li ki* 李奇.
„ „ „ Southern „ *Chu t'ien lin* 朱天麟.
„ „ „ Northern „ *Yang wen hwui* 楊文輝.

Associates of the Ministry:

The Taoist adept who allays the pest: *Ch'en keng* 陳庚.
The great master of good exhortation: *Li p'ing* 李平 (2).

Here we have two members beside the regents of the Five Directions. All took part in the *Shang-Chow* war (of fable) as reported in the "*Fung shen*" (1122 B. C.)

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(1) See Vol. IX Art. XLV, p. 193.
(2) *Fung-shen-yen-i:Hwui* 99, p. 38.

Lü-yoh 呂岳

The President of the Board of Epidemics was a sometime *Tao-shi* who lived as a hermit at *Kiu lung tao* 九龍島 (Nine Dragon Isle) and then became an immortal: the other four members of the Board in charge of the four cardinal points had been his disciples.

His dress was a bright-red robe. His face was blue which was in marked contrast with his red hair. His teeth were long and he had three eyes. For a charger he used a beast called "the short-sighted camel". In the service of the *Shang* tyrant *Chow wan* 紂王 he wielded a magic sabre and fought at *Si k'i* 西岐. He there engaged in single combat *Muh ch'a* 木吒 the brother of *Na ch'a* 哪吒 and *Kin ch'a* 金吒 whom we have met in Vol. IX. *Lü* lost his arm under his opponent's blade.

In another bout with one *Hwang t'ien hwa* 黃天化, the son of *Hwang fei hu* 黃飛虎, he took the *Tantra* form of a being with three heads and six arms. In his hands he thus held a heavenly seal of office, a vessel with the seeds of pestilence, the flag and the sabre of pests, and two other magic swords as well. His face was green in tinge and formidable fangs jutted out from his mouth. *Hwang t'ien hwa* hurled at him his magic *Hwo lung piao* 火龍標 (fire dragon staff or standard) and struck him on the leg. Just then *Kiang tsze ya* 姜子牙 came up and laid him low with his exorcizing whip but *Lü* could still struggle to his feet and flee (1).

Resolved fully to avenge this defeat he joined the army of the general *Sü fang* 徐芳 stationed at the key position *Ch'wan yun kwan* 穿雲關 (Pierce Cloud Pass). Round the mountain, he arranged a system of trench-works with special charms to contaminate those who might try to make themselves masters of the position. At the first onset, *Yang tsien* 楊戩

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(1) *Fung-shen-yen-i* 封神演義, *Hwui* 57, p. 20, 21, 22, 23.

slipped his heavenly hound and it bit *Lü yoh* on the very top of his head. Then *Yang jen* 楊任 armed with the magic fan which he had got from his master *Ts'ing hü tao teh chen kiün* 清虛道德眞君 went in pursuit of *Lü yoh* and drove him in behind the walls of his fortification. Here *Lü* mounted on the central platform and spread his umbrellas of the pest in order to harrass the attacker, but *Yang's* magic fan with a few waves not only made smithereens of the umbrellas but set the tower and *Lü* with it ablaze (1).

Chow-sin周 信

This person was also green-faced but his eyes were as ruddy gold: his teeth too were huge. He wore a robe of greyish green and was shod with shoes of hemp (primitive usage still observed by mourners). His weapon was a transcendent sword. At *Si k'i* 西岐 he fought with *Kin ch'a* 金吒 and was at first being routed but with a few taps on a musical jade that he had hidden beneath his garments, he made *Kin ch'a's* face turn golden and this latter had to flee to *Kiang tsze ya's* protection where he was stricken with grievous headaches.

This *Chow* fell in combat with *Yang tsien* 楊戩: the Dog got him by the neck and *Yang tsien* then cut him in two with his sword (2).

Li-ki 李奇

His personal appearance was as follows; his hair was bunched in two horns on his head: his dress of bright-yellow, his face very white with two piggish eyes, long side-whiskers and goatee. His weapon was a sword.

Muh ch'a attacked him and was at first victorious but when advancing to pursue, *Li* unfurled a flag and waved it against his enemy with the result that *Muh ch'a's* face went

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(1) *Fung-shen-yen-i* 封神演義, *Hwui* 80, p. 10-13.

(2) Id. *Hwui* 58, p. 21-24.

white, his whole body seemed on fire, his mouth foamed and after falling to the ground he barely managed to save his life.

Na ch'a then came to revenge his brother: with his magic armlet he struck *Li* to the ground and then pierced him through with a lance (1).

Chu-t'ien-lin 朱天麟

This purple-faced hero dresses in a red robe with a *Tao shi's* hat decorated with pearl pendants, his feet are cased in hempen sandals and his hand is armed with a sword.

Wen wang's 文王 son *Lei chen tsze* 雷震子 fought him and drove him to flight but he came back and cast at *Lei* his magic sword; *Lei* shook his head, wheeled about and fell.

Yuh ting chen jen 玉鼎眞人 rushed at him and hurled aloft his sword which falling cleft *Chu*'s skull (2).

Yang-wen-hwui 楊文輝

Here is another purple faced warrior but this one wears a black robe and a fish-tail hat on top of hair that bristles like quills. His shoes are of straw and he too has a sword.

Lung sü hu 龍鬚虎 (Dragon beard tiger) came to fight him at *Si k'i* 西岐 and routed him but Parthian-wise *Yang* in actual flight cracked in the air towards his pursuer the whip that sows the pest and that brought the foam from *Lung*'s mouth and rendered him speechless.

Now a combined onset was made on *Yang* and he had to flee. He sought for a respite on a neighbouring mount but *Wei hu* 韋護, one of *Tao hing t'ien tsun's* 道行天尊 disciples overtook him and cast at him his "pound-devil staff" which gave him the quietus (3).

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(1) *Fung-shen-yen-i; Hwui* 58, p. 21-24.

(2) Id. *Hwui* 58, p. 21-24.

(3) *Fung-shen-yen-i* 封神演義, *Hwui* 58, p. 22-25.

Ch'en-keng 陳庚

This was a friend of *Lü yoh* who had come to back him up in fighting for *Chow wang* 紂王. He too fell a victim to *Yang jen's* magic fan (1).

Li p'ing 李平

This was a friend of *Lü yoh* who suffered for his friendship, for he came to dissuade *Lü* from espousing the *Shang* 商 cause and tried to win him for *Wen wang* and *Wu wang* 武王 but failing in this he was caught in the flames that destroyed *Lü* (2).

Excursus.

An opponent of the whole cult.

Chinese records tell of some who stood out against such cults: here is one case from the *K'ing yuen* 慶元 period beginning A. D. 1195 of the reign of the Southern *Sung* monarch *Ning tsung* 宋寧宗. In *Ch'ang chow fu* 常州府 (Kiangsu) there was a dire pestilence in the year 1195 A. D. which visited heavily nine out of every ten households. The prefect, one *Chang tsze chi* (*Kwui meu*) 張子智 (貴謨), provided the medicine vendors with remedies which they were to distribute to the people, but nobody would come to get the medicine. The prefect was of course greatly puzzled and distressed. By questioning the more understanding people, he found out that on the sacred mountain there were four magicians who persuaded the sick to send somebody to pray for them in the temple and who dissuaded all from taking the remedies. Next day, *Chang* went up to the temple. "Whose statue is this?" asked he pointing to the central statue. "*T'ai sui's*" (3), said the wizards. "And those, right and left, with their grimaces, lifted feet and brandished lances?" "The spirits in charge of epidemics."

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(1) *Fung-shen-yen-i* 封神演義 *Hwui* 81, p. 13.
(2) " " " " "
(3) See next section (Art. VII below).



Hiang-chan Ou Yo-chen. Peinture des cinq licenciés, esprits des épidémies de la pagode San-i-ko.

Hsiang-shan Wu-yoh-shen. Painting representing the Five Literati, Gods of Diseases in the temple San-i-koh.

Chang had the four magicians haled off to his tribunal. He summoned a score of lusty ruffians, gave them a good dinner and a good helping of wine to give them courage and then sent them to smash up the idols and level the temple. Without more ado he had the magicians bastinadoed and packed them off.

The people looked for a divine retribution, but instead the epidemic did gradually cease and *Chang* became a minister of the tribunal of rites (1).

III Five other Epidemic Spirits, (B)

Hiang shan wu yoh shen 香山五岳神.

In *Jukao* 如皐 in the *San i koh* 三義閣 temple, five spirits called *Wu yoh* 五岳 are worshipped as spirits of epidemics, particularly as those of contagious diseases and fevers. The afflicted take refuge in the temple and make their ex voto offerings. The usual offering is five small wheaten loaves called *Shao ping* 燒餅 (roast cakes) and a pound of meat.

Here is the story of these spirits according to a manuscript lent me by a magician of the place (2).

These five personages are stellar demons whom Yuh hwang sent down to earth for reincarnation.

1. *T'ien poh süeh*	田伯雪	reincarnated at	*Nan ch'ang fu*	南昌府
2. *Tung hung wen*	董宏文	,,	,, *Kien ch'ang fu*	建昌府
3. *Ts'ai wen kü*	蔡文舉	,,	,, *Yen men kwan*	雁門關
4. *Chao wu chen*	趙武眞	,,	,, *Yang chow*	揚　州
5. *Hwang ying tu*	黃應度	,,	,, *Nanking*	南　京

near the *Shui si men* 水西門:

These five were remarkable for their intelligence and became clever scholars who passed their examinations.

When *Li shi min* 李世民, the *T'ai tsung* 太宗 of the T'ang dynasty ascended the throne in 627 A. D. he summoned

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(1) *I-kien-chi* 夷堅志 p. 27.
(2) The owner of the MS. is one *Chang* living near the North Gate.

all the literati of the Empire to stand their examination for the doctor's degree in the capital. Our five licentiates started out, but on the way were so fleeced by brigands that they had to beg for aid of the public. By strange chance they all came together in the *San i ko* 三義閣 temple to the south of the capital. Here they were – broke—the examinations all over—no hopes—no resources. So they pooled their few coins, pawned what they could and started out as a band of strolling musicians.

The first got a drum, the second a guitar with seven strings, the third a mandolin, the fourth a clarinet and the fifth and youngest composed the words for their street-shows in which he sang to the accompaniment of the rest.

As they tried their luck in the capital, *Li shi min* heard them and was delighted. So he set his minister *Sü mu kung* 徐茂功 to find out whence this remarkable band of musicians came. On hearing their story and summoning them to give a "command performance", the Emperor took them into his service and in future they were attached to his person.

Now the Emperor bore a grudge against the then Grand Master of Taoism, *Chang t'ien shi* 張天師 of the Dragon Tiger Hill 龍虎山 for refusing to pay the taxes imposed on his properties. One day, someone annoyed him by praising in his presence this *Chang* for his power in exorcism and in bringing demons to their senses "Of late, the demons have been running wild and have stirred up rebellion after rebellion while this shirker of a "Heaven Master" (*T'ien shi*) (1) skulks at *Lung hu shan* without a thought for our misfortunes. Bring him here to me and I shall rid me of him!"

The Emperor got a brilliant idea. He had a great vaulted crypt hollowed out under his reception hall. Wires were led through the lower ceiling and the upper floor up to the Emperor's

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(1) For this title hereditary in the *Chang* family since *Chang-tao-ling* 張道陵 see Vol. IX p, 69-86.

seat so that at will he could give the signal to a concealed band to begin or end a burst of music (or noise) from below. So when he was receiving the Grand-Master introduced by *Sü mu kung* 徐茂功 and *Ch'eng yao kin* 程咬金 in the reception hall, he had already the band of our five worthies installed below.

The Emperor treated the Taoist with great courtesy and invited him to dine. Then unnoticed he pulled the cord and the din began. The Emperor pretended to be greatly alarmed and fell to the floor in alarm. Then he said to *Chang*, "I know that you can catch at will the wicked goblins who come to trouble us men. Now you hear the dreadful noise they are making in my very palace. I command you under pain of death to teach them a lesson and exterminate them".

With that the Emperor rose and departed. The Grand-Master got his magic mirror and began the inquisition. In vain he inspected all the stars of heaven, all the surroundings of the palace. Seeing his skill baffled and his doom approaching, he flung his mirror on the floor in an abandon of grief. Shortly however his paroxysm passed and he bent down to pick up his faithful instrument (1). Lo! in it was clearly revealed the subterranean crypt and the five performers.

The Taoist immediately took yellow paper and on it drew potent spells, five of them, which he forthwith burned and ordered his heavenly general *Chao kung ming* 趙公明 (2) to take his sword and slay these five musicians. The order was promptly executed and *Chang* sent word to the Emperor. The monarch laughed at the message, went straight to his seat and pulled the cord for the renewal of the concert. After a second and a third vain attempt to get some response, he sent the officer who had built the crypt to see how things stood. The officer found the five licentiates lying dead in their blood.

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(1) Magic mirrors exorcise demons, protect, reveal the hidden and the future in Chinese folk-lore. Trick mirrors were made.

(2) See Vol. IX. Art. XVII p. 956. Best known as a god of riches.

The Emperor in wrath summoned *Chang* and charged him with killing five men without the imperial order. The Taoist replied, "But did not Your Majesty order me under pain of death to execute the makers of that din?" To that there was no reply. The Grand-Master was dismissed and the five corpses were to be buried.

But after the funeral, the Five turned into "*Poltergeists*" haunting the scene of their murder. Then the Emperor bade them go and demand of the *T'ien shi* 天師 why he had them butchered. They went and clutching hold of the Master Taoist's garments they swore they would give him no rest until he should have restored them to life.

The *T'ien shi* bought them off by giving them magic objects wherewith to spread epidemics among wicked people: they were to begin with the Emperor and his palace and so force him to admit them to spirit honours.

So they got, the first a fan (1), the second a gourd full of fire, the third a circlet to bind about people's heads, the fourth a toothed mace (2) the fifth a cup of lustral water with these they made their first essays on *Li shi min*. The first made him shiver, the second made him burn, the third gave him headaches, the fourth pounded him (with pock marks?), the fifth poured his water over the Emperor's head. And that same night, the same treatment was meeted out to the people in palace of the Empress and of the First Two Concubines.

T'ai poh kin sing 太白金星 (3) (Venus planet, the aide de camp of *Yuh hwang*) informed his master of what had taken place in the palace. *Yuh kwang* 玉皇 thereupon sent immortals to bring pills and talismans for the curing of the Emperor and his women-folk.

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(1) Cp. Vol. IX. Art. XLII on *Tien Yuan Shwai.*

(2) Compare Vol. IX. fig. 186 and fig. 190.

(3) See Vol. XII.

Li shi min 李世民, on recovering his health, summoned the five dead scholars, apologized for being the cause of their deaths and promised to make amends by raising them to temple honours.

"There is," said he "to the south of the capital, the temple *San-i-koh* 三義閣: I will change its name to *Hiang-shan wu-yoh-shen* 香山五岳神. On the 28th of the 9th moon, meet me in that temple to receive the seals of office".

He conferred on them the title of "*ti* 帝", Emperor.

ARTICLE VII

T'AI-SUI 太 歲 (TB) C

The board of times.

T'ai sui 太歲 is a heavenly spirit who presides over the year and is the President of the Board of Times. This spirit is counted very formidable, for, if anyone slight him, retribution is sure to come: so the pagans practise countless superstitions to guard against his inflictions: it might be said that he is the more feared, the less surely anything is known as to his personality. He is a sort of dim divinity that strikes at the moment one least expects. Besides there is the genuine Board of Times which is called *T'ai sui* and whose members are set in charge of time, years, months and days.

1. *T'ai sui: a god of myth or of stellar worships.*

Here is a memorandum of the Board of Rites dating from the *T'ai tsu* 太祖 of the Ming 明 dynasty (regnal period, *Hung Wu* 洪武) 1368-1399 A.D.:

"The spirit *T'ai sui* is not mentioned in the rituals of the *T'ang* 唐 or of the Sung 宋: it was under the Yuen 元 that sacrifices were offered to him in the college of the Grand Historiographer on every occasion that a task of any importance was about to be undertaken. These sacrifices were not regular." It was only at the beginning of the *Ts'ing* 清 dynasty (1644 A.D. ..) that it was decided to offer sacrifices to this divinity at regular periods. Under the *Yuen*, there were offerings to the *T'ai sui*, the Regent Spirit of the Months and the Regent Spirit of the Days.

T'ai sui 太歲 is said to be the planet Jupiter. It crosses the sky by traversing the twelve heavenly stations; it is a heav-

Fig. 239



T'ai-soei.

T'ai-sui (the God of the year).

enly spirit. So a platform should be erected for him and sacrifices be performed in the open air (1).

The *Ming* Histories 明史 add: "In ancient times, there was no mention of a *T'ai sui* or of a Regent of the Months; they had neither temple nor altar (2)." It was only at the beginning of the *Ming* that they began to attach importance to those sacrifices.

T'ai tsu, founder of the Ming dynasty, (1368-1399 A.D.) 明太祖 ordered that sacrifices should be offered to *T'ai sui* throughout the Empire and then commanded the President of Rites to examine whether it were not best that these sacrifices be offerred in a special precinct surrounded with a wall. The President replied, "*T'ai sui* is the Spirit of the Twelve Siderial Mansions. According to the *Shwoh wen* 說文, the character is composed of the two parts *pu* 步, "a pace or step", and *wu* 戊, the name of one of the stellar stages. Now the planet Jupiter makes the tour of the skies annually passing through each of the heavenly mansions, pace by pace as it were. Diviners and astrologers say that there are twelve Regents of the Months, and Regents of the Decades, and Regents of the Twelve Hours of the Days (3)."

No man has ever seen them but custom demands our respect: in the *Yuen* period the custom grew of offering sacrifice to *T'ai sui*, and to the Regents of Months, Days and Hours, as often as there was question of any important business. *T'ai sui* was honoured on the same terrace as the Spirits of the Wind, the Clouds, the Thunder and the Rain (4).

As a consequence of the imperial decree fixing date and

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(1) Cp. *Wu-li-t'ung-kao* 五禮通考, Book 36, p. 10.

(2) Sc. permanent sites. They had temporary altars under the *Yuen*.

(3) The Chinese Hour, *Shi-ch'en* 時辰 is equal to two of European time: i.e. night and day together make twelve (not 24).

(4) Cp. *Wu-li-t'ung-kao* 五禮通考 Bk. 36, p. 11.

style of offerings to the spirits, ideas about his nature took more definite shape.

After *Ming T'ai tsu* had regulated these questions, *T'ai sui* together with the Spirits of the Forests and the Rivers had their altar in the central hall of the temple, while the Regents of the Months who had charge of the Four Seasons (the Regents of Spring &c) had their sacrifices performed in the side cells of the temple. *T'ai sui* is the Surpreme Regent of the Year and the Four Seasons: others are his subalterns, agents of heat and cold, set in charge of the separate seasons.

But opinions vary as to the precise inner nature of this divinity. Some say it is the planet Jupiter, others that it is the Spirit of the Sidereal Station Twelve. Some confound *T'ai sui* with the Star of the Year, others hold him to be quite distinct from the Star of the Year (1).

T'ai sui 太歲 (in one theory) would be the moon which relatively to the earth turns leftwise in the sky, while the Star of the Year would be the Sun turning right (2).

A further question: whence the title of "Grand Marshal" borne by *T'ai sui?* Diviners have taken a passage of the Taoist work the *Pao p'oh tsze* 抱朴子 which calls the moon, "Grand Marshal", and they apply this to *T'ai sui.* The usurper *Wang mang* 王莽 (Eastern Han 東漢) 9-23 A.D. gave to the Star of the Year the title Grand Marshal, *Ta tsiang kiün* 大將軍 and this was then regularly adopted by the diviners (3).

2. *T'ai sui as a god in legend; Yin yuen shwai* 殷元帥.

T'ai sui 太歲 the Marshal *Yin* 殷 was the son of the last

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(1) *Wu-li-t'ung-kao* 五禮通考 Bk. 36, p. 13. It should be remembered that Jupiter revolves round the sun in about twelve earth-years and that there is a record that the Chinese used Jupiter-cycles of twelve years for their early annals.

(2) *Tuh-shu-ki-shu-lioh* 讀書紀數畧 Bk. 2, p. 8.

(3) *Hai-yü-ts'ung-kao* 陔餘叢考, Bk. 34, p. 4.

emperor of the (*Shang*) *Yin* 殷 dynasty, *Chow sin* 紂辛 (1154-1122 B.C.). His "milk" name was *Yin kiao* 殷郊: his mother was the queen *Kiang* 姜. At birth the child seemed to be but a shapeless mass of flesh. The notorious concubine *Tan ki* 妲己 brought word to the monarch that a monster had been born in the palace, whereupon the Emperor gave orders that the prodigy be immediately cast away outside the city walls. The "hero" *Shen* 申眞人 happened to be passing and seeing the reject being said, "This is an immortal who has just been born". With a knife he cut open the envolope of flesh and the enfant came forth.

Shen 申 took the child away with him to his hermitage in the *Shui lien* 水濂 grotto: he entrusted the child to ***Ho sien ku*** 賀仙姑, a fairy lady who nursed it and brought it up.

His name as a solitary was *K'in ting nu* 唫叮呶 but he was usually called *K'in na ch'a* 金哪吒. In his youth, he went by the name *Yin kiao*, as much as to say, "*In* the Suburb Foundling". When he came to the years of reason, then the lady *Ho* told him how he was not her son but the Emperor *Chow*'s and how *Tan ki* 妲己 had induced his father to cast him out of the palace as a monstrous prodigy. His real mother had heen flung from a high window and killed. *Yin kiao* wept at this and went to find his rescuer in order to beg permission to revenge himself and his mother. The goddess *T'ien fei* 天妃 (1) selected from her grotto's arsenal two magic weapons for his equipment, a battle-axe and a golden mace. When the *Shang* generals were worsted at *Muh ye* 牧野 and ended their own lives, he penetrated the tower in which *Tan ki* had hidden, seized her and led her off to *Wu wang* 武王 who then gave him permission to cleave her head open with his axe. But *Tan ki* being a pheasant-spirit (the *Fung shen* 封神 says, a vixen-spirit) vanished as a whisp of smoke. *Yuh ti* 玉帝 in

(1) The same as *Tien-heu* 天后, The Seamen's goddess, Queen of Heaven. See Vol. XI.

recognition of *Yin*'s piety and services against the evil powers conferred on him worship-honours as "*T'ai sui*, Marshal *Yin*" (1).

A variant of this legend appears in the *Fung shen yen i* 封神演義 (2). *Yin* was the son of *Chow* by his queen *Kiang* 姜. But the concubine *T'an ki*, jealous that her rival should have provide the heir to the throne, slandered the prince who was now only fourteen years of age and induced his father the Emperor to condemn him to death. Two military officers carried the boy away to save him from the unscrupulous woman but the Emperor had them pursued and the boy brought back to undergo execution. *Ch'ih tsing tsze* 赤精子 (the Fire Spirit from *T'ai hwa* Mountain 太華山 and *Kwang ch'eng tsze* (V. Vol. IX, art LXII) 廣成子 from *Kiu sien* Mountain 九仙山 bade *Hwang kin lih* 黃巾力 fly over on the winds and snatch the boy away in a whirlwind to bring him to the "*Nine Immortals* Mountain" 九仙山.

When the *Shang-Chow* battles were being fought, *Kwang ch'eng tsze* sent *Yin kiao* down to espouse the cause of the *Chow* against the *Shang* or *Yin* dynasty. But *Yin kiao* disobeyed his master and joined the forces against 武王. *Kwang ch'eng tsze* enraged by this conduct warned him that he shouid be killed with a spade. In combat with *Jan teng* 燃燈 (really the Buddha *Dipamkara*), he was soon routed and took to the mountains. But the enemy surrounded the mountains and he attempted to soar aloft out of the mountain defile in order to escape out of the whole mountain group. His head was emerging from between two mountains when *Jan teng* saw his opportunity and pulling the two heights together clamped *Ying* between them so that only his head projected from amid the rocks. The general *Wu kih* 武吉 thereupon seized a spade and struck off the head. After the definite victory of the *Chow*, *Kiang tsze ya* invested *Yin* with the dignity of Spirit of the *T'ai sui*.

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(1) *Sheu-shen-ki* (Final part) 搜神記 (下卷) p. 22.

(2) Cp. cit: Rk. I, *Hwui* 7, p. 39: II. 26, 27, 32, 43, 44, 45, 46: XIII, p. 38, 59: XX p. 54 (Popular edition, *Hwui* 65, 66, 99).

Fig. 240



Yn-kiao, personification de T'ai-soei.

Yin-kiao. A personification of T'ai-sui.

3. *From what period does the cult of T'ai sui date?*

We have already seen that *Wang Mang* 王莽 as early as the first years of our era decreed the title of "Marshal" to be given to *T'ai sui*; there is indeed no mention of cult or sacrifices as yet, but it would seem that the idea was already in men's minds.

The first actual trace of the cult in history dates from the reign of the *Sung* Emperor *Shen tsung* 宋神宗 1068-1086 A.D.. Then the Minister *Wang ngan shih* 王安石 composed a special sacrificial ode for the ceremonies to thank *T'ai sui* on the completion of building operations on the imperial palace *King ling kung* 景靈宮. When the frame of Throne-room was being erected, *Wang* addressed his prayer to *T'ai sui:* "O Immortal Wayfarer, we bow to offer thee our homage. A fair day have we chosen to set upright this frame. Offerings have we prepared for thy acceptance. Deign in return to fend off all distress and draw to our roof the benison of Heaven (1).

As we have seen above the *Yuen* offered sacrifices to *T'ai sui* and other Time Regents, when any important construction was begun, but no regular, periodic sacrifice appears until the advent of the *Ming*.

Up to recent times the private cult of *T'ai sui* was practically universal among the pagans. In Kiangsu, though there were not many public temples to him, yet his power was greatly held in awe.

4. *The nature of the cult rendered to T'ai sui.*

It is apotropaic, to keep off annoyance from him. Such proceedings date from the Early *Han* 前漢 period. In 1 A.D.

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(1) *Wu-li-t'ung-kao* 五禮通考 Bk. 36, p. 9.

Tu-shu-tsih-ch'eng-poh-wuh-pien-shen-i-tien 圖書集成博物編神異典 (V. *T'ai-sui*).

For the famous scholar and statesman *Wang-ngan-shih*, (1021-1086 A.D.), see Mayers' Chinese Reader's Manual, Pr. I, No. 807.

Shan yu 單于 (*Khan* or chief of the Huns, *Hiung nu*) came to offer homage to the Emperor *Ngan ti* 安帝: he discerned that *T'ai sui* was threatening the Imperial palace. So Ngan ti quitted that palace for a safer site (1).

Under the Eastern *Han*, during the reign of the Emperor *Chang ti* 章帝 76-89 A.D., the writer *Wang ch'ung* 王充 composed the book *Lun heng* 論衡, where he expounded the caprices of *T'ai sui*, the conventional remedies and the ineptitude of the whole affair (2).

It is dangerous to be placed above or below *T'ai sui*: to undertake a construction in a region under this spirit's displeasure is to court certain death. He does not harm the region where he actually is, but rather the dwellers in neighbouring districts. So if works are in progress where he is, steps must be taken in the near surroundings to counter his hostility. The usual method of defence is to hang up in the air some object made of the material or element that protects that cardinal point.

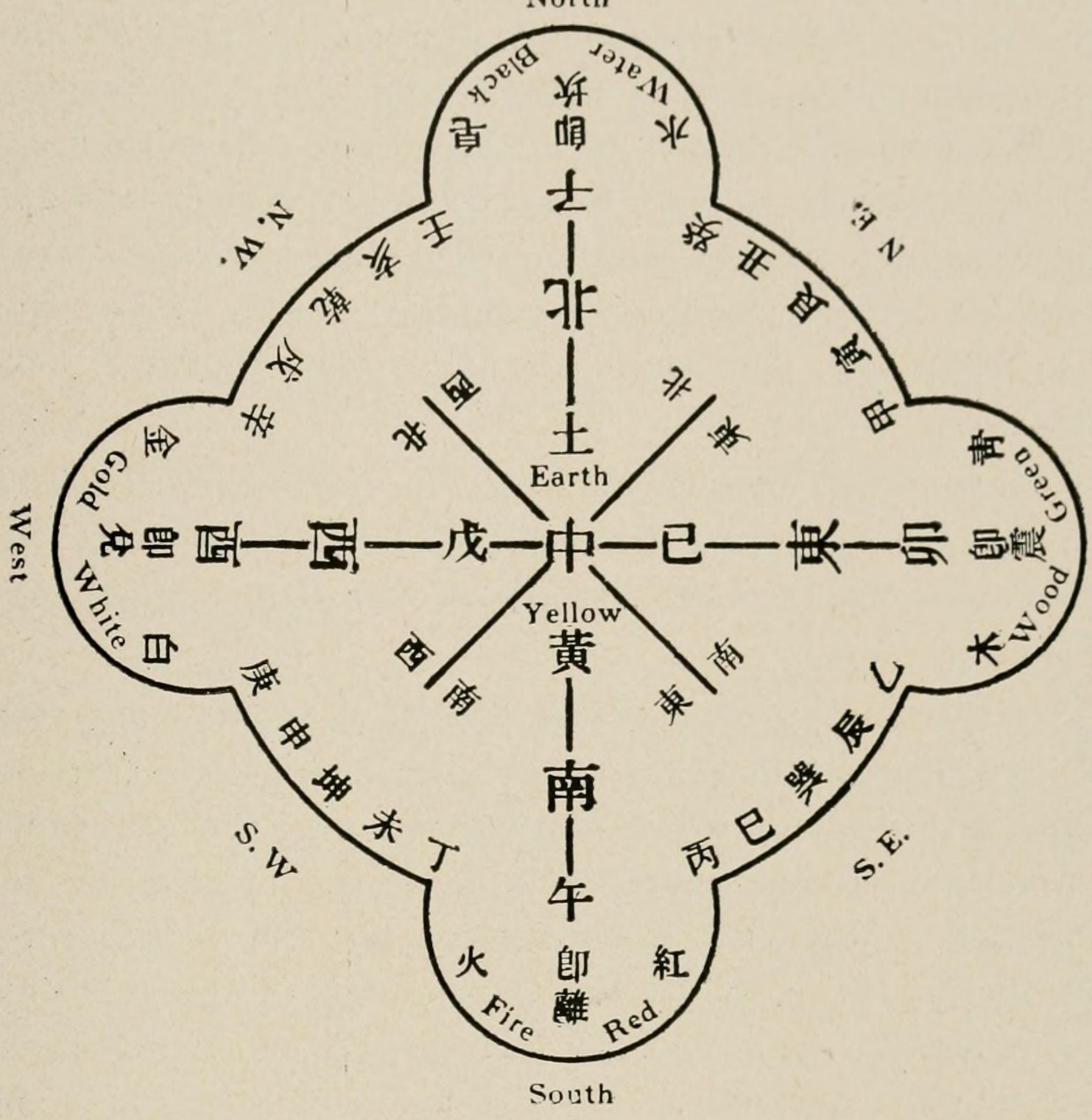
Below is the necessary geomantic compass card to be boxed in these emergencies. This tells you by using the Twelve Earthly Branches *Ti chi* (a series of numeral symbols used for indicating duodecimal divisions of time &c) 地支 and the Celestial Stems *T'ien kan* (a like series but decimal) 天干, the Five Points and the Five Elements where to find and how to checkmate *T'ai sui*.

The Imperial Calendar *Hwang lih* 皇歷 used to give every year the character which determined the geographical position of *T'ai sui* for that year. On consulting the above table you could then find how you stood with relation to *T'ai sui* .. and to the Spirit of Joy *Hi shen* 喜神 as well. This latter is very necessary for feasts, especially weddings.

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(1) *Ts'ien Hau-shu* 前漢書 Bk. 94, 下, p. 12.

(2) *Hai-yü-ts'ung-kao* 陔餘叢考. Bk. 34, p. 4.
Heu Han Shu 後漢書, Bk. 49, p. 1.



A classification of the characters used above:—

Heavenly Stems: 甲, 乙, 丙, 丁, 戊, 己, 庚, 辛, 壬, 癸 (Start from East).

Earthly Branches: 子, 丑, 寅, 卯, 辰, 巳, 午, 未, 申, 酉, 戌, 亥. (from North)

Trigrams: 離 (S.), 坤 (S.W.), 兌 (W.), 乾 (N.W.), 坎 (N.), 艮 (N.E.), 震 (E.), 巽 (S.E.); in the so-called Posterior order supposed to be derived from *Wen wang* 文王.

Five Points: 中 (Centre); 南 (South): 西 (West): 北 (North): 東 (East).

Five Elements: 土 (Earth): 火 (Fire): 金 (Gold): 水 (Water): 木 (Wood).

Five Colours: 黃 (Yellow): 紅 (Red): 白 (White): 皂 (Black): 青 (Green).

According to the series of the Stems, the proper succession of points is East, South, Centre, West, North.

If, for instance, *T'ai sui* is to be found in *Tsz* 子, that is the North, then people living at *Yeu* 酉, the West, are in danger, and, if anyone North of their house starts digging or building or the like, then *T'ai sui* will be disturbed and will cause someone in the household to die. Geomancers and diviners must be employed and the remedy consists in hanging up the protective talisman for the threatening direction. For the West, gold will be used: for the South, fire &c. Thus they will have shelter.

Wang ch'ung attacks this with the common-sense observation that *T'ai sui* would thus be molesting the innocent and not those who have troubled his repose with their digging and the like.

In the whole region of *T'ai chow* 泰州 and of *T'ung chow* 通州 in Kiang su, there is a silly and annoying observance, as follows. Every family which at any time during the lapse of the year is to build a new house on a new site, must begin the construction at the very worst moment in the year, namely during the *Ta han* 大寒 (Great Cold period of the calendar) between Jan. 21st. and Feb. 5th. If they do not, then death will visit them certainly. All the available carpenters and masons are in consequence kept busy rushing about to run up temporary frame-work on the site of the future building. These preparations ended, a sieve is hung up on the premises and all is well for the real building operations which begin with spring. *T'ai sui*'s susceptibilities will not be offended.

It is sometimes said that *T'ai sui* is a toad-spirit ("crapaud"): it looks as if the common people are not far from believing that folly.

The *T'ai sui* is properly speaking a whole Board of officials regulating and presiding over times. The *Nan hai kwan yin p'u sah tsiün chwan* gives the total number of functionaries engaged in directing the year, the seasons, the months and the days as one hundred and twenty of whom the Spirit

called *T'ai sui* would be the President.

As we know that the division of the day into twelve double hours and much more astronomical or astrological knowledge came to China from the more westerly parts of Asia, (India, Persia, Babylon) in the last tree or four centuries before Christ, it is possible that this idea of Regent divinities of Times has come from the same direction.

5. *Composition of the Board.*

Taken from the *Fung shen yen i, Hwui* 99.

President: *Yin kiao* 殷郊.

Members:

1.	Office of Day:	*Wen liang*	溫　良
2.	Office of Night:	*Kiao k'wun*	喬　坤
3.	Promoter of Good Luck:	*Han tuh lung*	韓毒龍
4.	Bringer of Misfortune:	*Sieh ngo hu*	薛惡虎
5.	Guide for the Road:	*Fang pih*	方　弼
6.	Herald:	*Fang siang*	方　相
7.	Year Spirit:	*Li ping*	李　丙
8.	Month Spirits:	*Hwang ch'eng yih*	黃承乙
9.	Day Spirit:	*Chow teng*	周　登
10.	Time Spirit:	*Liu hung*	劉　洪

6. *Sz ta kung ts'ao* 四大功曹 ("Four Officers of High Worth").

This name is used to include in one group the last four of the above table. In the larger temples statues of these personages are placed in two lines flanking the central altar. Usually each carries a tablet in his hand (*Kwei* 圭) on which is indicated the nature of the charge he administers; they are the God's gentlemen-in-waiting. Figg. 241 and 242 show these worthies with their tablets which indicate the office wherewith they have been invested, by the use of the character 值 *chih* with the appropriate time-unit: *nien* 年 year, *je* 日 day, *shi* 時

hour, time, *yueh* 月 month: the combination *chih je* 值日 usually means "the day when one's turn comes round for a duty" and so for the rest.

These fought in the Shang-Chow wars of the Ten Thousand Genii under *T'ung t'ien kiao chu* 通天教主 (Vol. IX, p 18) and fell. Nothing else is known about them (1).

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(1) *Fung-shen-yen-i* 封神演義, Bk. 8, *Hwui* 99, p. 40.

Fig. 241



L'officier de service pour l'année. L'officier de service pour le jour.

(Statues de la pagode Yu-hoang-tien).

The Genius of the year. The Genius of the day (Statues in the Yuh-hwang temple).

Fig. 242



L'officier de service pour le temps. L'officier de service pour le mois

(Statues de la pagode Yu-hoang-tien).

The Genius of the hour. The Genius of the month (Statues in the Yuh-hwang temple).

ARTICLE VIII

WU-YOH 五嶽(1) C (TB)(2)

The board of the Five Sacred Mountains.

I. Geographical position of the Five Sacred Mountains.

Four of these mark what were once the limits to the region held and ruled by the Chinese (the ancient "Chinese Empire") and to these was afterwards added a central peak in conformity with the favourite scheme of Five Directions.

1. North: *Heng shan* 恒山 in *Hwen yuen hsien* 渾源縣 (*Ta t'ung fu* 大同府 of Shansi).

2. South: *Heng shan* 衡山 in *Heng chow fu* 衡州府 of Honan.

3. East: *T'ai shan* 泰山 in *T'ai ngan* (an) *fu* 泰安府 of Shantung.

4. West: *Hwa shan* 華山 in *Hwa yin hsien* 華陰縣 (*T'ung chow fu* 同州府) of Shensi.

5. Centre: *Sung shan* 嵩山 in *Teng fung hsien* 登封縣 (*Honan fu* 河南府) of Honan.

When under the *T'ang* dynasty, the southern peak *Heng shan* 衡山 of Hunan was felt to be too far away, they substituted for it *Hoh shan* 霍山 about a mile and a half to the N.W. of *Hoh shan hsien* 霍山縣, (under *Luh ngan chow* 六安州) in Anhwei. At that period *Hoh shan* is called sometimes *Heng shan* 衡山, sometimes "the Southern Peak", *Nan yoh* 南嶽 (3).

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(1) Cf. Vol. VII, p. XXIV.

(2) These gods, under the presidency of *T'ai-chan* 泰山, play an important part in the ruling of the dead.

(3) *Ming-yih-t'ung-chi* 明一統志 Bk. 7, p. 7.

II. Historical Sketch of the Cult of the Five Mountains (1).

1. *In the primitive period a politico-religious cult.*

The Emperor *Yao* 堯 in the year 2346 B.C. made his second circuit to the Sacred Peaks. The texts would seem to indicate that the Emperor was but following an older practice dating perhaps from *Hwang ti.*

It was the occasion of a state assembly of the Chinese nation. The Emperor offered upon the Sacred Peaks sacrifice to *Shang ti* 上帝, the Supreme Being, and then the feudatory princes of the surrounding lands tendered to the Emperor their homage. The tour on circuit seems thus to have had a significance at once political and religious (religious sanctions ratifying their politics and whole polity).

After his coming to the throne, the Emperor *Shun* 舜 (2255 B.C.) renewed this "progress" and made it every five years.

2. *The Investiture of the Sacred Mountains and Admission to the Honours of the Cult.*

In 219 B.C. the famous "First Emperor" of the Ts'in *Ts'in shi hwang-ti* 秦始皇帝 inaugurated on *T'ai-shan*, the Eastern Peak, the new ceremony of Investiture, *Fung shan* 封禪. This is comparable to the mediaeval ceremonies by which the feudal over-lord invested a subject with some fief or dignity, but the extraordinary thing in China is that the Emperor, being the Child of Heaven, presumes to invest genii, either those of the heavens or of the earth, with transcendant dignities and introduces them into transcendant fiefs at his own good will.... he might deprive them too of office or curtail their honours if they were not dutiful liegemen.

The Emperors bestowed the diplomas that conferred

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(2) For detailed treatment, cp. M. *Chavanes*: *T'ai-chan* and A. *Tshepe*, S.J.; *Der T'ai-chan und seine Kultstatten.*

these "supernatural" offices: and if the honour was for a Spirit of the Earth, the rite was called *Shan* 禪; if it was for a Spirit of Heaven, its name was *Fung* 封.

On this occasion, *Ts'in shi hwang* climbed up the southern face of *T'ai shan*, offered the usual sacrifices and then had the diploma made out and himself enclosed it in the base of a stone stele which should record the event. He then descended by the northern face of the mountain to *Leang fu* 梁父, where he performed the *Shan* 禪 ceremony for the Earth (1).

What then are the Fung ceremony and the Shan ceremony? Scolars are agreed to regard them as something exceptional. But in what does their essence consist? Are they *Sacrifices* to Heaven and Earth? The Earth was honoured in a sacrifice or sacred banquet held on a four-square mound on a low hill under *T'ai shan*: the Heaven had its twofold ceremony also first a preliminary rite at the foot of *T'ai shan*, as it were, to announce to the divine mountain what was about to be done then on the summit a most elaborate ceremony in which an offering was made to Heaven on a round mound, some fifty feet in diameter and three metres high (usually heaven altars to the Supreme God had three stages). But this does not explain the whole significance of the ceremonies.

Beside offerings to Heaven and Earth and, as M. Chavanne puts it, a message under seal for the same divinities, there was the title and the fief which the omnipotent emperor conferred on the messenger of the gods. It was the solemn, ritual exercise of the power of investiture. In it we find emperors promissing, granting or refusing honours to the Sacred Peaks according to the Royal estimate of their merits.

Even before the institution of the *Fung* 封 we find already a similar tendancy. *Sz ma ts'ien* 司馬遷 the writer of the "Historical Records", (fl. c. 163-85 B. C.) tells us that under

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(1) *Tsz-chi-t'ung-kien-kang-muh* 資治通鑑綱目.

the Chow dynasty the gods of the Five Peaks were regarded as equal in rank to the three highest dignitaries at court and were entitled "Dukes".

Furthermore all allow that *Ts'in shi hwang ti* was more concerned with the exhibition and ratification of his unrivalled power than with seeking the aid of the *T'ai shan* god by such ceremonies.

In 1008 A. D. the *Sung* Emperor *Chen tsung* 宋眞宗 developed fully this idea in his address to *T'ai shan* on occasion of performing the rite. "If one would meet out justice to the lofty peak, assign his glorious place to him who exercises heavenly influence, it is fitting that he who presides over life in the region of the East, he whose intelligence is as that of The Emperor-On-High, should have his name set first on the roll of the Blesed and should bestow his kindness on all the people: fitting too that he should enjoy fixed sacrifice amid the fragrance of mugworth and millet and that his excellent praises be graven on metal and on stone. Now at this moment when I carefully perform the *Fung* rite and reply with reverence to the favour shown by the gods, I offer a magnificent title (to the Green Emperor (1) sc. Lord of the Eastern Direction) in order to witness to him my sincerity ....."

In the decree recorded by the imperial chancellery it is thus set forth: "Of late, my imperial progress has made the due circuit and I have accomplished the mysterious *Fung* sacrifice: then I paid visit to the temple of the god that I might receive his secret blessings: with reverence I apply the laws of governance that I may raise still higher the noble honours (which the Green Emperor enjoys): as glorius offering I present an excellent name and signalize his perfect virtue past all bounds. To him I prove my great respect and he assures me of perpetual

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(1) Maspero. La Chine Antique, p. 165. The Lord of the East was one of the prominent objects of worship in the Chow period.

prosperity. Thus the title, "Green Emperor, August Emperor who enlargeth life, *Ts'ing ti kwang sheng ti kiün* 青帝廣生帝君 shall be his. The houses of his temple by special favour shall be repaired and adorned (1)".

The founder of the *Ming* dynasty, considering that the dynasties of old had bestowed titles of nobility on the god, does not himself, being, as he says, of a poor and humble origin, dare to do more than entitle the divinity, "God of the Eastern Peak") (1370 A. D. *Hung wu* period 洪武, 3rd. year) (2),

Kung sun k'ing 公孫卿, a native of the kingdom of Ts'i 齊 persuaded the over-credulous Emperor of the Former Han, *Hiao Wu ti* 孝武帝 (140-86 B. C.) that it was by means of the *Fung* ceremony that *Ts'in shi hwang* had established communication with the Spirits, and that, if the Emperor wished to raise himself above mortal condition, he too must carry out the ceremony. Since the canonical books provided no information as to the style of the rite, *Chow pa* 周霸 (an authority on the *Shu* 書 classic) composed a ritual to suit the monarch's taste and *Wu ti* betook himself first to *T'ai shih* 太室 (*Sung* shan, the central mountain) and conferred on it the name *Sung kao* 崇高, Venerable High.

As the scholars and the *Tao shi* could not agree on the ritual of the *Fung shan* 封禪, the Emperor solved the question himself. In 110 B. C. the scholars wearing leather bonnets and girdles, had to slay an ox with arrows (3) and then the Emperor performed the *Fung shan* rite at the foot of *T'ai shan* to the East with the ritual in use for the *Kiao* (Suburban) sacrifice 郊 to *T'ai yih* 太一 (The Supreme One, see Vol. IX p 99: one form of *T'ai yih* is regarded as closely connected with the Eastern Emperor and is called "East Star").

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(1) Le *T'ai-shan*, p. 344, 347.

(2) Le *T'ai-shan* p. 386.

(3) This was at the sacrifice of the *Kiao* 郊 (the important festival for the opening of the year) the ritual duty of the king himself.

See Maspero, *La Chine antique* p. 229.

Beneath the sacrifical mound which was twelve feet at the side by nine feet high was an inscription on jade, but its actual content was kept secret. After the sacrifice *Wu ti* climbed the sacred mountain accompanied by one only witness, his charioteer *Tsze heu* 子侯 who a few days afterwards, more or less naturally, left the land of the living. That night the Emperor spent on the summit waiting in vain for the favour of an apparition on the part of the Spirits. On the following morning, he came down.

This ceremony was repeated in 98 B. C. and on the testimony of the famous historian *Sz ma tsien* who accompanied *Wu ti* in all his travels, the Emperor in the course of twelve years made the complete circuit of the Five Peaks (1).

In 56 A. D. the Later Han Emperor *Kwang wu* 後漢光武帝 resumed the *Fung shan* 封禪. The advisory commission as to the ritual advised the erection of a new stele and the writing of the official diploma on jade with gold dissolved in mercury as the medium. The Emperor at first objected to such expense but finally gave way. On the 28th. day of the cycle (*sin mao* 辛卯, a *sin* 辛 day being always chosen for *kiao* sacrifices) before dawn, the Emperor sacrificed to Heaven at the foot of *T'ai shan*: after breakfast, he was taken up in his car (palanquin) to the top of the mountain which he reached after midday. Having donned his imperial robes he offered sacrifice. It was now past three hours. The Grand Annalist presented for the Emperor' seal the official document written in letters of gold on a jade tablet. Then the two thousand soldiers of the guard threw up the mound on which the commemorative stele would stand. The jade tablet was deposited in a special chamber under the foot of the stele and this the Emperor sealed up with his own hand. Amid enthusiastic acclamations the Emperor prostrated himself before the stele and the ceremony closed.

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(1) *Tsz-chi-t'ung-kien-kang-muh.*
Wieger, Textes historiques p. 553.

The monarch did not reach the foot of the mountain until after midnight (1).

Chang ti of the same dynasty 漢章帝 visited the mountain *T'ai shan* in 85 A. D. but merely lit a beacon fire on the summit to announce to Heaven his visit (2).

Wu ti of the *Tsin* dynasty 晉武帝 was persuaded by the mandarin of *Lih yang* 歷陽 in 276 A. D. that if he brevetted the mountain *Shih yin* 石印 (3), the peace and prosperity of the Empire would be assured. So an imperial envoy was sent to deliver the diploma. The appropriate offerings having being made, the envoy was got up to the top by means of specially erected ladders. There on the rock-summit the imperial will was inscibed with vermilion and the rock was addressed as "king". Wu ti felt that he had assured the future of his kingdom.

3° *Erection of temples on the Sacred Peaks.*

The work *Shi wuh yuen hwui* 事物原會 Bk. 33, p. 4. informs us that *T'oh poh kwei* 拓跋珪, the founder of the *Yuen wei* 元魏 (Tartar House of *Toba*) was in 396 A. D. the first to erect temples to the gods of the Five Peaks (4).

Another sovereign of the same Toba House, *T'oh poh tao* 拓跋道 having invaded Shantung in 450 A. D. paid a visit to *Ts'in shi hwang's* stele on *T'ai shan*; he made his escort venerate it (5).

In 509 A. D. the Liang Emperor *Wu ti* 梁武帝 wished to resume the *Fung* rite 封禪. But one of the scholars charged

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(1) Wieger, S.J. *Textes historiques* p. 798-799.

(2) Wieger. *Textes historiques*, p. 1013.

(1) Near *Lih-yang* in Anhwei (*Hwo Hsien* 和縣) is a mountainn *Shih Shan* 石山 and *Shih-yin* seems to be a watercourse.

(4) 五嶽總立廟. 自拓跋氏始.

(5) 見秦始皇石刻, 人使排而仆之. L. Wieger, S.J. Textes historiques p. 1304.

with reconstituting the ritual, one *Hü meu* 許 懋 protested in a memorial to the sovereign: "The canonical books know only of the assembly under the Emperor *Shun* 舜 at *T'ai shan*" (traditionally 2255 B. C.); the Annals say that he lit a pyre in honour of Heaven. As to the supposed ceremony of *Fung shan* 封 禪 which is attributed to him and to 72 other legendary princes, it is sheer falsification. "He concludes that such an ceremony without basis in the canonical writings should not be renewed (1).

In 510 A. D. *Süan wu ti* 宣 武 帝 of the *Yuen wei* 元 魏 caused a splendid monastery for some 3000 Buddhist monks who had come from India (2) to be erected on the finest site on *Sung shan* 嵩 山: it was called the "Retreat" (3).

In 595 A. D. *Wen ti* of the *Sui* dynasty 隋 文 帝 when a serious drought was causing widespread distress, climbed to the summit of T'ai shan in pilgrimage, accused himself of his sins and then offered a sacrifice to Heaven (4).

This brings us to the *T'ang* dynasty whose rulers, if we believe the *Shi wuh yuen hwui* 事 物 原 會, (Bk. 33, p. 4.) are responsible for almost all the temples on the Five Peaks.

At the seventh moon, he announced that he would go to *Sung shan* and at the eleventh moon an edict proclaimed that the mountain was to be honoured with a title. The Emperor died before the realization of the decree (5).

Sung shan was well and duly brevetted in the twelfth moon of 695 A. D. by the usurping T'ang (self styled *Chow* 周) Empress *Wu heu* 武 后. According to the *Shi wuh yuen hwui* the

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(1) Wieger. Texetes historiques, p. 1392.

(2) The House of Toba were exceptionally zealous for Buddhism and have left famous a monument of their devotion in the caves of Ta-t'ung-fu.

(3) Wieger: Textes historiques p. 1398.

(4) Wieger: Textes historiques p. 1502.

(5) *Tsz-chi-t'ung-kien-kang-muh.*
Wieger, *Textes Historiques*, p. 1618.

mountain was fortunate enough to receive the title of King and henceforth was to be styled *Chung t'ien wang* 中天王 King of the Central Heaven (1).

In 725 A. D. in the eleventh month, the T'ang Emperor *Hüen Tsung* 唐玄宗 set out from *Loh-yang* 洛陽 to confer his diploma on *T'ai-shan*. He rode in his carriage followed by an escort that extended over a hundred miles in length. He rode up the mountain on horseback: only the ministers of state and the directors of ceremonies were allowed to attend him, the rest remained below at the foot of the mountain. At the summit he asked his master of ceremonies, *Ho Chi chang* 賀知章, why his predecessors had kept so secret the writing on the jade tablet that they had deposited at the foot of the stele they erected. "Doubtless," suggested the officer, "they asked the Spirits and Immortals for personal favours which they did not wish to make public". "As for Us," said the Emperor, "We ask only for the happiness of Our people". Then he showed the tablet so that all might know what would be deposited there. This done, he sacrificed to Heaven. T'ai shan received the title of "Heavenly King of Ts'i 齊 (2)".

The T'ang Emperor *T'ai tsung* 太宗 (627-650 A. D.) on first being petitioned to perform the Fung-shan 封禪 Investiture refused, saying, "To offer sacrifice to Heaven and Earth and offer them our homage, is it indeed necessary to climb *T'ai shan*, to level a platform and rear a mound? *Ts'in shi hwang* did all this, *Sui wen ti* did not: have the following generations praised the former and blamed the latter?"

Later on, he agreed but arrangements were repeatedly postponed for one reason or another and *T'ai tsung* died without brevetting *T'ai shan* (3).

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(1) *a)* Wieger, *Textes historiques*, p. 1627.
b) Shi-wuh-yuen-hwui 事物原會 Bk. 33, p. 4.
(2) Wieger. Textes historiques, p. 1655-1657.
(3) *Tsz-chi-t'ung-kien-kang-muh* 資治通鑑綱目.

Kao Tsung of the same dynasty 唐高宗 did on the first day of the year 666 A. D. offer sacrifice to the Sovereign Master of the Supreme Heaven to the south of *T'ai Shan*. On the next day, he went to the top of the sacred mountain and there sealed up at the base of a stele a diploma written on jade, thus renewing the *Fung shan* rite that had been performed by divers Emperors of old (1).

4. *Investiture conferred on the other Sacred Peaks.*

Since the *Han* Emperor *Wu ti* 漢武帝 brevetted *T'ai shan* and during his reign made the circuit of all the Sacred peaks, it is indeed probable that he bestowed honorific titles on the others as well as on the Eastern Peak. However that may be, we know for certain that in 682 A. D. the T'ang emperor *Kao tsung* 唐高宗 resolved to go and confer diplomas on the other four as he had already done for *T'ai shan*. He also planned to build a Heaven Temple on the southern slope of the central *Sung shan* 嵩山.

One plan to brevet the Western Peak miscarried. In 753, the ministers begged the same Emperor *Hüen tsung* to confer a title of honour on the Western Peak *Hwa shan* 華山. The Emperor agreed, but meanwhile the valley of the Wei River 渭 was stricken by a dire drought and the monarch recalled his promise in order to punish the mountain. The historian holds this method up to ridicule: "It is a mistake to confer diplomas on *T'ai shan*, it is still worse to confer them on *Hwa shan*, but it is the very height of absurdity to want to punish the rock by drawing back the diploma that has been promised to it already (2)!"

According to the *Shi wuh yuen hwui* 事物原會 Bk. 33, p. 4. the *T'ang* Emperor *Hüen tsung* 唐玄宗 in 725 A.D. bestowed on *T'ai shan* the title *T'ien ts'i wang* 天齊王, Heavenly King of

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(1) Wieger: Textes historiques, p. 1616.

(2) Wieger: Textes historiques, p. 1673-1674.

Ts'i (kingdom, cp. modern name Tsinan). In 746, the Southern Peak was dubbed *Sz t'ien wang* 司天王, King President of Heaven. The North Peak's title was *Ngan (an) t'ien wang* 安天王, King Calmer of Heaven. Before that, ever since 713 A. D. the Western Peak had been styled *Kin t'ien wang* 金天王 King of the Golden Heaven. Thus the Emperor conceived that the Western Peak was ungrateful and deserved a snub for not fostering the harvests of the *Wei* valley.

The Sung Emperor *Chen tsung* 宗眞宗 always ready to claim inner contact with the divinities (1) has the distinction of making the most bizarre visit of all to *T'ai shan* in 1008 A. D. *Wan k'in joh* 王欽若, his cynically sceptic and astute minister (see Vol. IX p. 10), was charged with preparing the royal progress. *Wang* went on ahead to prepare and sent back messages to report to his imperial master how a spring of wine had gushed forth at the foot of the mountain, a blue dragon had been seen on the top of the mountain and how a letter from Heaven had been found hanging on the branches of a tree below the peak. Special messengers brought back to the Emperor thousands of mushrooms "Of Long Life".

The imperial cortege started and took 17 days to go from *Loh yang* 洛陽 to *T'ai shan* 太山. On the Emperor's arrival, Wang presented him with 38,000 "Long Life" fungi. After a retirement of three days duration, *Chen tsung* offered sacrifice to "The Most High Sovereign of the Luminous Heavens", and then to his T'ang ancestors *T'ai tsu* 太祖 and *T'ai tsung* 太宗. The Master of Ceremonies read thrice over the official formula embodying the felicitations, the promise of perpetual peace for the Empire and the assurance of the blessing of the Gods. Then the document was enclosed in a gold box which was put into a jade casket and this was then set in the basis beneath the commemorative stele by *Wang tan* 王旦 a director of ceremonies.

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(1) See Vol IX. p. 10, re *Yu-hwang*

In 1011 A. D. the same Emperor paid a visit to *Hwa shan* 華山. He richly deserved the title given him by his ministers, Emperor of the Five Peaks, *Wu joh ti* 五嶽帝 (1).

According to the *Shi wuh yuen hwui* 事物原會, it was still the same Emperor who elevated the Peaks from the dignity of King 王 to that of Emperor 聖 Hallowed Emperor, *Sheng ti*, the title they have held till our times.

Of course these titles were meant for the Spirits not for the physical heights and so it was that their spouses were brevetted as Empresses: *Heu* 后.

EAST: Empress of calm Brightness: *Shuh ming heu* 淑明后.
SOUTH: Empress of brilliant Brightness: *King ming heu* 景明后.
WEST: Empress of reverend Brightness: *Suh ming heu* 肅明后.
NORTH: Empress of pure Brightness: *Tsing ming heu* 靖明后.
CENTRE: Empress of real Brightness: *Cheng ming heu* 正明后.

III Who are the Genii of the Five Sacred Peaks?

The primitive cult was that of the Supreme Being *on* those lofty eminences jutting heavenward: degeneration and materialization reduced the cult to that of the imposing mass of the mountains themselves.

Under the influence of Buddhistic and Taoist ideas the world came to be peopled with Spirits and Genii, and thus doubtless each mountain came to have its resident spirit or genius for whom men built temples and whose cult spread far and wide. Here are lists of these Genii:

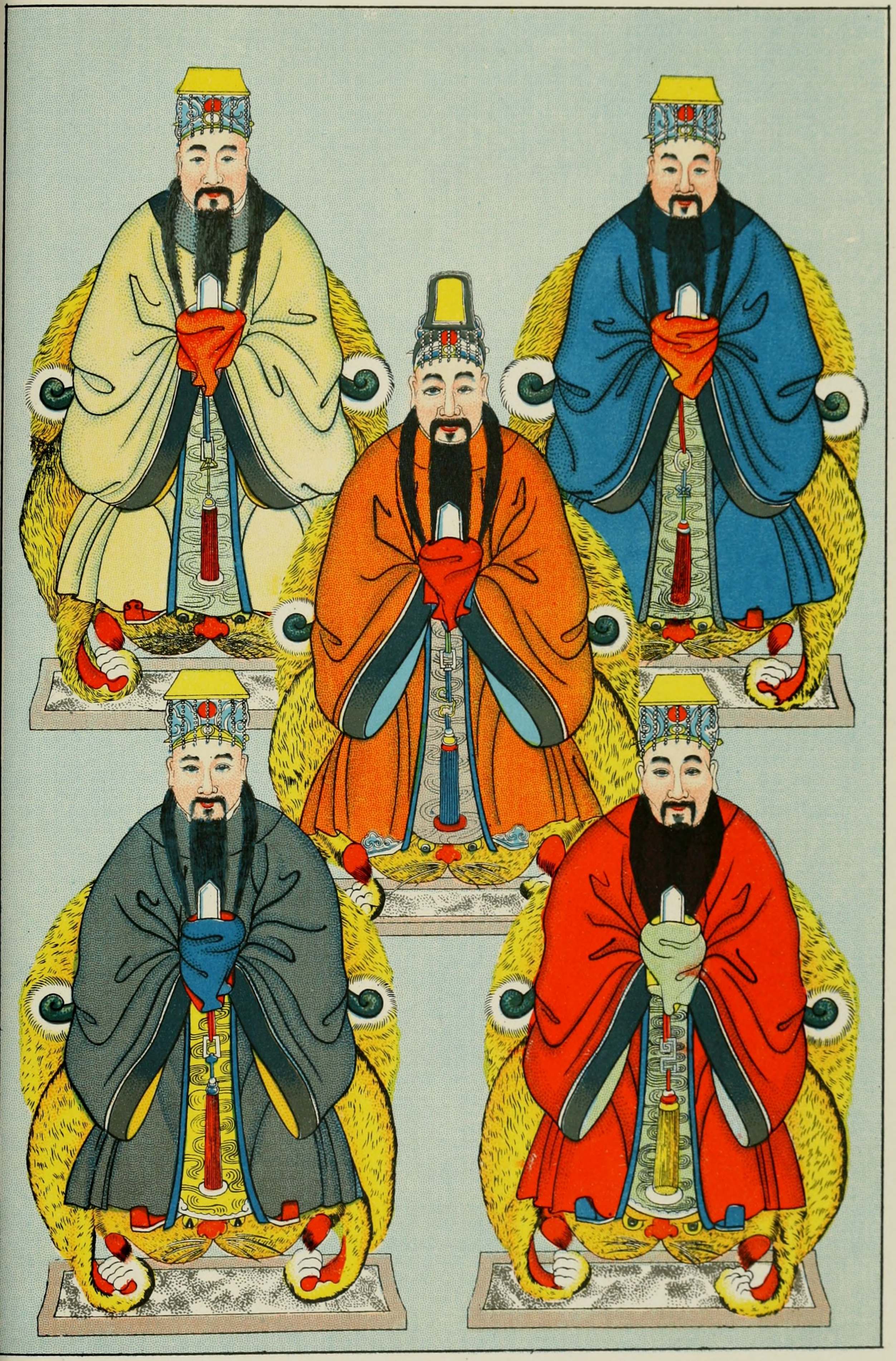
1st. List:— (2)

Spirit of the East Peak — *Yuen ch'ang lung* 圓常龍
„ „ „ South „ — *Tan ling shi* 丹靈峙

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(1) Wieger. Textes hist. p. 1829, 1841.
(2) *Lung-yü-ho-t'u* 龍魚河圖 (淵鑑類函).

Fig. 243



Les cinq dieux des cinq monts sacrés, du Centre, du Nord, du Sud, de l'Est et de l'Ouest.

The Gods of the Five Sacred Mountains: Centre, North, South, East and West.

Spirit of the West Peak — *Hao yüh sheu* 浩鬱狩
„ „ „ North „ — *Teng wei t'ing* 澄渭亭
„ „ „ Centre „ — *Sheu yi hkiün* 壽逸群

2nd. List:— (1)

East Peak: Marshal — *T'ang ch'en* 唐臣
South (2) „ : „ — *Chu tan* 朱丹
West „ : „ — *Tseu shang* 鄒尙
North „ : „ — *Meu hwui* 莫惠
Centre „ : „ — *Shih hüen heng* 石玄恒

3rd. List:— (3)

The common folk usually regard as Spirits of the Five Peaks those worthies who fought and fell or otherwise shared in the *Shang Chow* war of legend and whose names are registered in the *Fung shen yen i* 封神演義 as having been invested by *Kiang tsze ya* 姜子牙 with these offices at the general deification that followed the end of the war.

The Eastern Peak received as its Spirit *Hwang fei hu* 黃飛虎

The South Peak received as its Spirit *Ch'ung hoh hu* 崇黑虎

The Central Peak received as its Spirit *Wen p'in* 聞聘

The North Peak received as its Spirit *Ts'ui ying* 崔英

The West Peak received as its Spirit *Tsiang hiung* 蔣雄

The T'ai shan (Eastern) god has this distinction above his colleagues that on earth he is the *alter ego* of *Yen wang* 閻王, the ruler of Hades: his court is a branch of the tribunals of the Nether Region. Hence in the second instance, life, death, reincarnation, the government of men, spirits and immortals are derived from *T'ai shan*, the seat of this god's authority. The god is for the Taoists rather what *Ti ts'ang wang* 地藏王 (4)

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(1) *Lung-yü-ho-t'u* 龍魚河圖 (淵鑑類函)
(2) Here there is question of the genius of *Hoh shan* 霍山 in *Anhwei*.
(3) *Fung-shen-yen-i*, Vol VIII. p. 37.
(4) The Buddha of Hades Kshitigarbha, "the flash of Buddha's compassion for the souls in Hades' see Vol. VII.

is for the Buddhists. However Buddhist monks actually often keep temples in his honour and he is now one of the favourite gods of Buddhism.

4th List.

In volume XI. p. 997 below will be found a genealogy of the gods of the sacred mountains that is very wide spread of late.

South — *Ch'ung t'an* 崇覃　North — *Ch'en ngo* 晨萼

Centre *Yün shan* 惲譫
Kin shan 金蟬

East — *Kin hung* 金虹　West — *Shan sheng* 譫生

IV The competence of the Genii of the Five Peaks.

We have just read of the prerogatives of the god of T'ai shan. The Chung tseng sheu shen ki (first part) 重增搜神記 (上卷) p. 20 says about as much for him and attributes to his colleagues special functions:—(in the following we have added in each heading the appropiate colour and element, in brackets):

1. Genius of EASTERN peak (green, wood): Presides over the allotment of riches and honours, fixes the day of birth and of death. He holds at *T'ai shan* a sort of branch of *Yen-wang*'s 閻王 (Hades) Court and keeps a duplicate Book of the Living and the Dead.

2. Genius of SOUTHERN Peak, (red, fire): Rules the stars that are incarnate among men (1), estates, dragons and aquatic animals.

3. Genius of CENTRAL Peak, (yellow, earth): In charge of administration of lands, lakes, watercourses, valleys, canals, hills, mountains, forests and the vegetable kingdom.

4. Genius of WESTERN Peak, (white, metal): His power is concerned with metals, gold, silver, copper, iron; their smelting and manufactureand with all winged things.

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(1) According to Taoists, each man is the incarnation of a star.

5. Genius of NORTHERN Peak, (black, water): Is the Superintendant of rivers, streams, of the course of the Hwai 淮 and of the Tsi 濟: tigres, leopards, and all quadrupeds as well as reptiles and worms are dependant on him.

Here in conclusion is a passage dealing with the materialization of the cult of the Five Peaks. It occurs in a memoire of the minister *Yen tsze* 晏子 addressed to Duke King 景公 of the Kingdom of Ts'i 齊 (mod. Shantung round about Weihsien) 598-581 B. C.

Yen tsze (also named *P'ing chung* 平仲) explains his meaning in such terms that it is evident that he is addressing those who honour the mountains themselves and not the Heaven or the Spirits. The country was just then suffering a great drought and the duke had assembled his ministers to ask their advice as to sacrificing to T'ai shan in order to get rain. *Yen tsze* protested: "No, such a ritual is useless. The sacred mountains are no more than bodies of stone with vegetation for their hair. This drought has withered their hair and parched their bodies: do you not think that they are of themselves not as anxious to have rain as you are? It is useless then to offer them sacrifice." (1)

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(1) *Yen-tsze-ch'un-ts'iu* 晏子春秋

The passage is to be found in the *Shi-wen-lei-tsü* 事文類聚 (前集) (first section) Bk 5, p. 6.

Wen yuen shwai 溫元帥

See Vol. IX p. 205

Wen wu p'an kwan 文武判官

Rh kung ts'ao 二功曹

Tung yoh's Father 東嶽父

Tung yoh's Mother 東嶽母

東嶽一殿 Eastern Peak

娘娘 大帝 Consort Sovereign

Tung yoh ta ti 東嶽大帝

(Smaller Statues)

Tung yoh niang niang 東嶽娘娘

Yen kwang 炎光

P'an kwan (See below) 判官

T'u ti nai nai 土地奶奶

T'u ti Lao ye 土地老爺

Je 日 (Sun)

Yüeh 月 (Moon)

Rh kung ts'ao 二功曹

Wen wu p'an kwan 文武判官

She tzih 社稷

Sec Vol. XI p. 863

A temple of the *T'ai-shan* god (i. e. *Tung-yoh* 東嶽. Eastern Peak (B) at *Jukao* 如皐 in Kiangsu.

Notes: – *She-tsih* is a very ancient god of millet and agriculture (earth fertility). Generalissimo *Wen* is specially assigned to control of various subordinate spirits of *T'ai-shan* (see Vol. IX p 205). In Calendar (see Vol. V p. 585. May 5th). is an earth-God *Kung-ts'ao*, see Time Board, above: *T'u-ti* (earth-Gods), see Vol. XI.

ARTICLE IX

K'Ü-SIE-YUEN 驅 邪 院

Board of Exorcisms.

I. Composition of the Board.

The Taoist adepts have invented a Board for the administration of exorcisms whose members have the duty of opposing the vexatious proceedings of the evil demons and of driving them out of dwellings. To attain their purpose, the Taoists use first certain exorcisms and then images of the genii whose mission it is to drive away the hobgoblins.

Beside *Chang t'ien shi* 張 天 師 whom we have dealt with in our last volume (the Heavenly Master), two other genii are very much in request for this service, to wit, *Chung kw'ei* 鍾 馗 and *P'an kwan* 判 官.

A Taoist manual gives the composition of this Board as follows:—

Yang ta t'ien kiün	楊 大 天 君
Shi ta t'ien kiün	施 大 天 君
Chow ta t'ien kiün	周 大 天 君
Sung ta t'ien kiün	宋 大 天 君
Ning ta t'ien kiün	甯 大 天 君
Li ta t'ien kiün	李 大 天 君
Ho ta t'ien kiün	賀 大 天 君 (1)

II. P'an-kwan 判 官 (Bī) (2)

One often comes across in converse with pagans or in their books the name of *Fung tu p'an kwan* 酆 都 判 官 *Fung*

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(1) This worthy chasing demons with his sword often does duty for *Chung-kw'ei.*

(2) *T'ai-shang-wu-kih-tung-tsz'-chen-yuen-tien-sin-pao-ch'an* 太 上 無 極 洞 慈 貞 元 天 心 寶 懺 Bk. 23, p. 7.

tu 酆都 ("The Capital of Hades") or *Fung tu ch'eng* 酆都城 means the realm beyond the grave, the city of the Dead (see Vol. XII. p. 254 for the identiiication of it with district in Szechwan, *Fung tu*)

Fung tu p'an kwan would signify, "guardian of the Living and the Dead in the world beyond." (1)

Under the reign of the T'ang Emperor *Kao tsu* 唐高祖 618-627 A. D. the scholar *Ts'ui kioh* 崔珏 was prefect of *Ts'z chow* 磁州 (*Peiho* prov.) and afterwards became Assistant in the Board of Rites: he was the intimate friend of *Wei cheng* 魏徵 the able minister of *T'ai tsung* 唐太宗. After his death, *Ts'ui* came to his friend to tell him that he had charge in the other world of the Registers of the Living and the Dead. *Wei* sent him a letter asking him to have the life of *T'ai tsung* 太宗 (627-650 A. D.) prolonged. *Wei* piously added two strokes to the one — which stood for *T'ai tsung* in the tens column and thus added twenty (二十) years to the period predestined by the gods. His official cult title runs: *Chang sheng sz wen puh ti fung tu p'an kwan* 掌生死文簿的酆都判官 Superintendant of the Registers of the Living and the Dead in Hades (2).

In the districts of the eastern *Sü chow fu* 東徐州府 and *Hai chow* 海州 (Kiangsu), this spirit is worshipped as *P'an* 判. Just before the New Year his image is on sale in large sizes at all the markets and shows him as a red-faced warrior brandishing a huge sword. In these regions he tends to displace *Chung kw'ei* 鍾馗 who however is worshipped in the fifth moon but is in the country being outdone by his more martial and more promising rival.

Fig 244 reproduces a picture of P'an kwan bought in *Shuh yang hsien* 沭陽縣 (Kiangsu); his attitude with lifted

(1) The name *P'an-kwan* is really the title of a subordinate official post whose holders were in the *T'ang* and *Sung* periods attached to higher officers. Compare the figure 2 in Vol. VI where two *P'ans* attend on *T'ien kwan* (third row).

(2) *Si-yeu-ki* 西遊記, Vol. II, ch. 10 11, pp. 8-12.

Fig. 244



P'an-koan.

P'an-kwan — The Decider of Life (in Hades).

foot has of old had ritual significance in China (see Art. I § V Rainmaster) connected with magic dances: he wears body armour: up in the left hand corner is a seal which reads, "The Thaumaturge Master's Supernal Seal for Counter-guarding the Dwelling (ie. for protecting it against demons)" *Ling shi chen tseh shen yin* 靈師鎮宅神印, which shows the charm efficacy of the picture like that of the Tiger in Vol. V fig. 215. Note:— The author at first regarded the name *P'an kwan* as the personal appellation of one individual. Further inquires from intelligent pagans and monks showed that it is also the title in general of officials, civil or military, forming part of the suite of a god. Thus *Yuh hwang* 玉皇 or *Ch'eng hwang* 城隍 (Vol. XI) have such attendant officers. At *T'ai hing* 泰興 in the Temple *Fuh tsun* 付俊 statues of such transcendant ministers, one civil and the other military, are to be seen. Thus like *Kung Ts'ao* 功曹 (Meritorious officer), it is sometimes a general title of the office held, sometimes it is the name of a definite individual, here the Registrar of the Nether Regions (1).

III. Chung-kw'ei 鍾 馗 The Devil-Killer. (TB) C (2)

Many pagan families hang up in their houses an image of the deified hero Chung kw'ei as a protector against the demons. Usually it is at the New Year and still more about the fifth of the fifth moon (3) that one finds the best of these figures on the streets or in the shops. Painters and sculptors have shown great ingenuity and invention in varying the bizarre type of this Spirit but he always remains the Devil-killer, grotesque, ragged, grimacing.

I. Chung-kw'ei 鍾 馗

Here is the legend which has been the motif of all these

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(1) See commercial Press Ts'z yuen, Suh 酆 where it would appear that the Szechwan town is really meant but regarded as possessed of a cave having special relation to Other World.

(2) A domestic cult. Does not seem to have temples in his honour.

(3) This feast, once the Summer solstice, is devoted to chasing away evil influences, disease, drought, &c.

productions.

The famous T'ang Emperor *Ming hwang* or *Hüen tsung* 唐明皇 (玄宗) went in the regnal period K'ai yuen 開元 (713-742 A. D.) on a military expedition to *Shen si* to the mountain *Li* 驪 (1). On his return to the palace, he was seized by a violent fever. During the night, he saw in a nightmare dream a little devil dressed in a red trousers who wore one shoe on his foot while the other hung at his girdle. This demon broke through a bamboo door and got hold of an embroidered case with a jade flute: with this he began to romp about the palace playing. The Emperor was very angry and accosted him: in answer to his questions the devil replied: "Your servant's name is *Hü hao* 虛耗, void and devastation. "I never in my life have heard of such," retorted the monarch. "Oh!" said the spirit "*Hü* means 'void', for one can steal as if just for fun where there is void, *Hao* 'devastation' is what turns mortals' joys to sadness." The Emperor was on the point of summoning his guard to deal with this hateful creature, when he saw on a sudden a great demon wearing a battered headress and dressed in blue with a clasp of horn at his belt and with the shoes of court-dress on his feet. This being went straight up to the little hobgoblin, caught him, plucked out one of his eyes, broke it up and ate it. The Emperor of course asked this new-comer his name. "Your humble servant is *Chung kw'ei* 鍾馗 a doctor from the *Chung nan* Mountain 終南山 (2). Once in the reign of *Kao tsu*, your ancestor 唐高祖, in the period *Wu teh* 武德 (618-627 A. D.) I sat for the examinations in the capital and being unjustly deprived of first place on the lists I was sent down in disgrace. In consequence I commited suicide on the steps of the Imperial Palace. But your August Ancestor gave order that I should be buried in a green robe, and in gratitude

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(1) The *Ming Annals Ming-shi* 明史 place the mountain about a mile S. E. of *Lin-t'ung-hsien* 臨潼縣 (Shensi Singanfu 西安府).

(2) *Si-ngan-fu* 西安府 (Shensi).

Fig. 245



Tchong-k'oei.

Chung-kw'ei (deified protector against demons).

for that, I swore to defend my sovereign throughout his whole Empire from all the malice of *Hü hao.*" Therewith His Majesty woke up cured of his fever.

The Emperor then summoned the painter *Wu tao tsze* 吳道子 (1) to have him paint the portrait of this visitant of his dreams. The artist executed the task as well as if he had actually seen the apparition himself. When it was presented to the Emperor, he gazed long at it leaning upon a tea-table, and then said, "It is indeed the illustrious personage of whom I dreamed". The painter received a hundred taels of gold for his fee (2).

The picture has been thus described: *Chung kw'ei* is clad in blue, he has only one foot shod; one of his eyes is half-shut; at his waist he has a tablet. His hair in disorder about his temples is covered by a hat. With his left, he grasps a demon whose eye he gouges out with the index finger of his right hand. The drawing of the picture full of strength and dignity has the qualities of the art of the T'ang period (3).

After changing hands several times, the picture same finally into the hands of *Meng ch'ang* 孟昶 who reigned with the title of Emperor assumed by his father as prince of *Shuh* 蜀 (Szechwan) from 935 ta 965 A. D. This prince greatly admired the work of art and had it hung up in his own apartments.

One day *Meng* sent for the painter *Hwang ts'üen* 黃筌 and had him examine the picture. He did so and pronounced it a work of art. Then *Meng* resumed: "But if *Chung kw'ei* had used his thumb on the devil's eye, he would have had much

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(1) See Vol VI, p. 218. Eight century painter highly honoured by *Hüen-tsung.*

(2) *Hat-yü-ts'ung-kao* 陔餘叢考 Bk. 35, p. 33, 23.
Wan-sing-t'ung-p'u 萬姓統譜 Bk. 2, p. 6.
Shi-wu-yuen-hwui 事物原會 Bk. 33, p. 6.
Ming-yih-t'ung-chi 明一統志 Bk. 32, p. 8.
Chun-tseng-sheu-shen-ki 重增搜神記 (I Part) p. 59.
Ts'ien Han-shu 前漢書 Bk. 57 上 p. 2.

(3) *Shi wen-lei-tsü* (I Part) 事文類聚 Bk. 6, p. 8.

more strength. Try your skill at making me a picture with that suggestion." The painter replied, "In *Wu's* picture all *Chung's* energy, expression and pose are focussed on his index finger, not on his thumb. I should not venture to change the design." Still the monarch insisted and the resultant picture, though inferior to *Wu's* masterpiece, did succeed in concentrating the whole tension of the figure and the motif of the picture in the hero's thumb. The artist was rewarded with a piece of silk and a silver cup (1).

The work *Cheng tsz t'ung* 正字通 (2) tells us that Wu's picture was still in the time of the *Sung* Emperors in the imperial palace. On it was a T'ang inscription giving the facts related above as to the occasion of the painting: then the author adds, In the fifth year of the *Hi ning* period (1072 A. D.), the Emperor *Sung Shen tsung* ordered that a tracing of this picture be made and engraved on wood and of the engraving he gave a copy to the two assistant prefecture ministers. On the last night of the same year, the Emperor sent one of his officers *Lian k'iai* 梁楷 to take an image of *Chung kw'ei* to the Prefectures of the East and of the West. We may recall that the cult was at one time much favoured for the countering of devils at the New Year.

The celebrated romance, the ninth on the list of the Ten Chinese Novels, "The History of the Devil Chopper (*or* Chaser)", *Chan* (*or Choh*) *kwei chwan* 斬(捉)鬼傳 tells a similar but more picturesque legend. The Chinese text with a word-for-word translation of part of the first chapter will be found in Fr. Zottoli's *Cursus litteraturae sinicae* Vol. I pp. 712-725.

In the *T'ang* era, there was one *Chung kw'ei* 鍾馗 with the additional name *Chen nan* 鎮南. He had won the bachelor's degree and was a man of great intelligence and singular endow-

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(1) Loc. cit. using *Ye-jen-hien-hwa* 野人閒話.

(2) **正字通** 戌, 下, **首部**, (s. voce 馗): also *K'ang-hsi's* Dictionary (s. voce 馗).

ments, but he was atrociously ugly. Now in the year 780 A. D. when *Teh tsang* 唐德宗 came to the throne, the great examinations were held in the capital for the degree of academician. So *Chung kw'ei* went to the then capital *Chang ngan (an)* 長安 (practically *Sai ngan fu*) to present himself for the contest.

The Presiding Officer was the famous *Han yü* (768-824 A. D.) (1) and his assessor was the illustrious *Luh chih* (745-805 A. D.) (2). As they were examining the essays, they deplored the low standard, when suddenly they recognized in *Chung's* production a style unattained since the days of *Li t'ai peh* 李太白 the most famous of the T'ang poets (699-762 A. D.) and *Tu tsze mei* 杜子美 (i. e, *Tu Fu* second only to *Li t'ai peh*, 712-770 A. D.). So these two reliable judges proprosed *Chung's* name to the Emperor for "Senior Wrangler" at the head of the Academicians list.

But as soon as the Emperor clapped eyes on the ugly scholar, he declared that it was impossible for the dignity of the Empire to accept such a Senior Wrangler. In vain did *Han yü* appeal to the Emperor not to reject so rare and virtuous a talent. *Lu k'i* 盧杞 a vile flattering minister encouraged the monarch in his rejection, and so *Chung* was cheated of his due. The indignant scholar snatched a sword from one of the court officers and there in the presence of the Emperor killed himself. This terrified the monarch and made him desirous of repairing the wrong; so he ordered that the full funeral honours of a leading Academician should be rendered to *Chung* and that he should enjoy the title and office of "Grand Spirit Chaser of Devils for the whole Empire." *Lu k'i* was exiled.

II. Origin of the Cult of Chung-kw'ei.

Without doubt, the cult of *Chung kw'ei* as it has survived

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(1) Most famous subject of the T'ang period, most venerated in history of Literature. See Vol. IX for relation among Eight Immortals.

(2) Outspoken loyal minister of *Teh Tsung*. Essays of great worth.

to our days, is based on these legends. Allusion is made to these same details in all the various types of repesentation. So, the work *Hai yü ts'ung k'oo* 陔餘叢考 may well date from it the origin of the cult by the use of the images of *Chung* attached to the doors to chase away demons and the universal acceptance of the "yarns" set down by the T'ang writers *Mao ying* 毛穎 and *T'ao hung* 陶泓 on this score (1). Even female Chung kw'eis were depicted, because the younger sister of *Tsung kioh* 宗慤 (an upright general and scholar of the fifth century A.D. under the then *Sung* 南宋 was called *Chung kw'ei* 鍾葵 (2), viz. the same sounds but with a change of the second character 葵, instead of 馗.

However some Chinese authors would find the origin of this cult in a period earlier than the date of *Hüen tsung's* dream. Here are three of their chief arguments.

1. Even before the reign of *Hüen tsung*, this name Chung kw'ei 鍾馗 is found as borne by historical personages; in the *Han* 漢 period (III saec. B. C. — III Saec. A. D.) Li chung kw'ei 李鍾馗: in the *Sui* 隋 period (about 600 A. D.) two generals, *Kiao chung kw'ei* 喬鍾馗 and *Yang* 楊鍾馗. Even at the end of the *Chow* 周 period in the so-called Six Kingdoms (about 4th saec. B. C.) these two characters had been found on a tomb stone (3).

2. In olden days there was in use for exorcisms (i. e. as a sort of weapon used in dances against the demons) a tablet three feet long, the head of which was shaped like a hammer or mace (the head was sometimes of jade and shaped like an axe): this was called *chung kw'ei* 終葵 (4) and to it was attributed

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(1) The T'ang writers *Yang-yung-siu* 楊用修 and *Lang-jen-pao* 郎仁寶 were very ready with these tales.

(2) *Hai-yü-ts'ung-k'ao*, Bk. 35, p. 22.

(3) The *Ts'z-yuen* 辭源. Supplementary Vol. 1991 quotes this 終 with 艸 radical as the name of a plant, whence because of shape the name was given to a mace or hammer. (Erh ya)

the power of crushing demons. Next the name was given to children as a protection against evil powers. This *chung kw'ei* 終葵 suggests *chung kw'ei* 踵鬼 which means "to crush or trample demons", and men were supposed to possess the virtue of the instrument whose name they bore.

The name (personal cognomen not family surname) *chung kw'ei* 鍾葵 was borne by various persons as recorded in history: (a) under *T'ai wu ti* 太武帝 (424-452 A. D.) a marshal *Yang* 楊 born at *Ho chow* 河州 (Shensi) (b) *Hien wen ti* 獻文帝 (466-471 A. D.) changed this name when borne by a grandson of *Chang kwun* 張衮 to another name *Peh chih* 白澤; (c) at the end of fifth saec. A. D. *Yü king* 于勁 bore this name; (d) in the reign of *Hiao wen ti* 孝文帝 (471-500 A. D.) a princeling of *Tun kiu* 頓邱 one *Li* 李 was called by this name; (e) *Wu ch'eng ti* 武成帝 (561-576 A. D.) had an officer *Kung chung kw'ei* 宮 and (f) in the next reign there was one *Mu yung* 慕容 *chung kw'ei* &c, &c... all before the *T'ang* period.

Then later on, the character kw'ei was changed into a combination of 九 meaning *nine* and 首 meaning *head*, thus indicating a nine-headed thing, forsooth a devil: thus in combination with 鍾 *chung* it came to express more vividly the crushing of the wicked spirits (1).

3. Under the *Wei* 魏 in the reign of *T'ai wu ti* 太武帝 (424-452 A. D.) there was an officer by name *Yao hüen* 堯暄 (2) who merited so highly that he was created count: he died in the reign of *Hiao wen ti* 孝文帝 (471-500 A. D.). Now this worthy's personal name was *Chung kw'ei* 鍾葵 and his special name was *P'ih sie* 辟邪. Now the second of these phrases in the usual expression for the efficacy of charme to drive

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(1) This kind of thing must not be taken seriously as illustrating the origin of a character; it is the merest charlatan scholarship. Modern Chinese scholars do not accept such explanations without very good proof. It represents the misplaced ingenuity of decadent periods.

(2) He was a native of *Chang-tsze-hsien* 長子縣 (Shansi)

away demons. Hence in this man is found the magic power of the *chung kw'ei* 終葵 tablet associated with the name 鍾葵 supposed indicative of the inherent power to drive off demons (1).

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(1) The following are the sources from which these paragraphs have been taken: —

Hai yü-ts'ung-kao 陔餘叢考, Bk. 35, p. 22.

Peh shi 北史 Bk. 27, p. 19.

Chow-li-chu shu: k'ao-hung-ki 周禮注疏: 考工記 Bk. 41, p. 4.

Li-ki-chu-shu 禮記注疏, Bk. 29, p. 16.

Tuh-shi-fang-yü-ki-yao 讀史方輿紀要 Bk. 60, p. 17: Bk. 16, p. 14.

T'ang-shu 唐書, Bk. 215, p. 6.

Ti-li-yün-pien 地理韻編, Bk. 11, p. 23: Bk. 14, p. 1; Bk. 20, p. 8.

Ming-yih-t'ung-chi 明一統志, Bk. 3, p. 33.

Peh-ts'i-shu 北齊書, Bk. 45, p. 12.

I-nien luh 疑年錄, Bk. 1, p. 7.